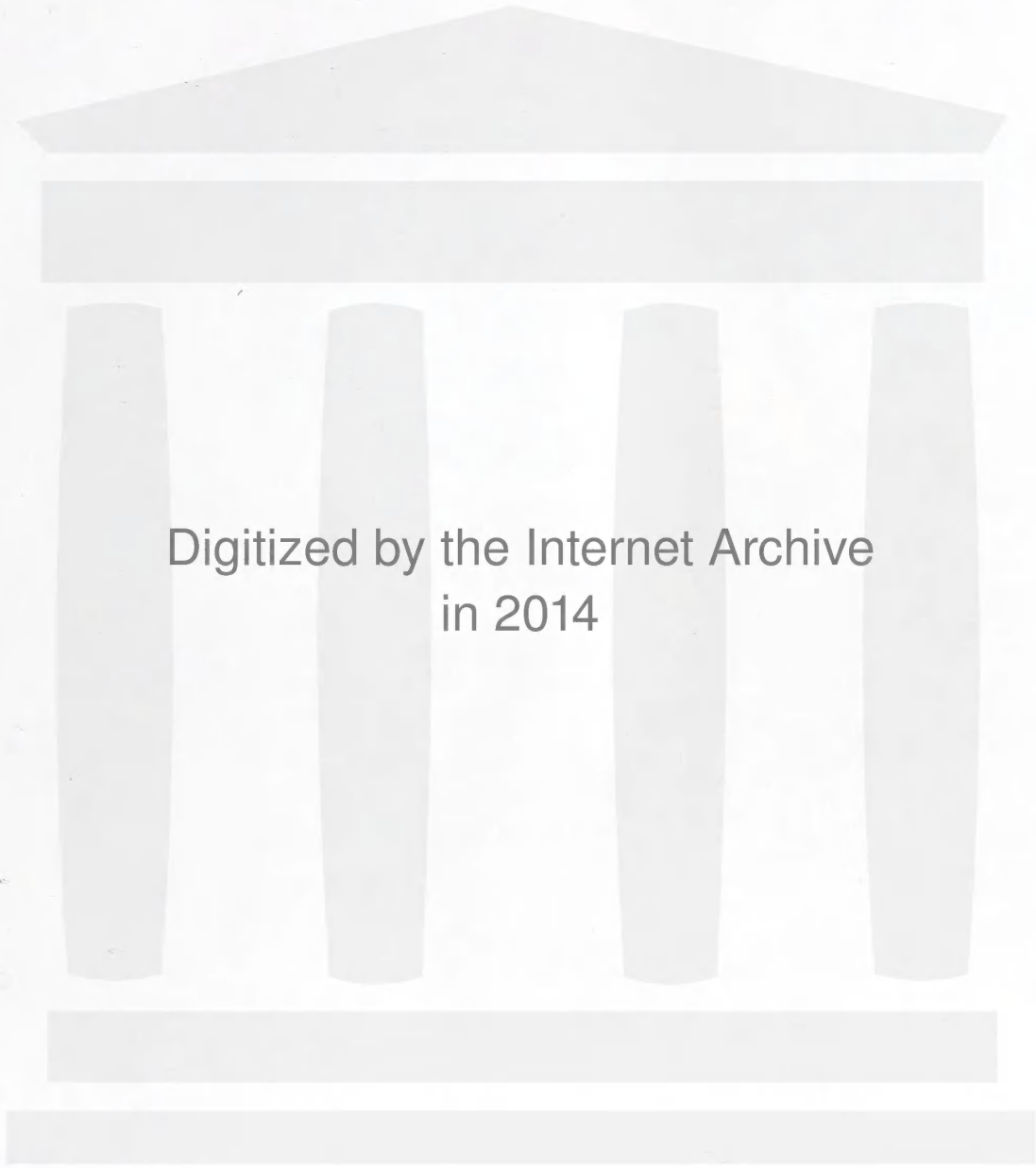
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Volume 126, Number 1 January 1984

HOUSE BEAUTIFUL



On the cover: Bringing an 1890s house up to date with today's entertaining style, Motif Designs incorporated both dining and work space into one clean-cut area. Without forsaking the kitchen's gracious old atmosphere, the designers added refreshing color with bistro table and chairs underscored by a graphically stenciled floor—an invitation to dine in a room open to daily activity! For more new variations on the dining room scheme, see pages 37 to 44. Photograph by Tom Yee.

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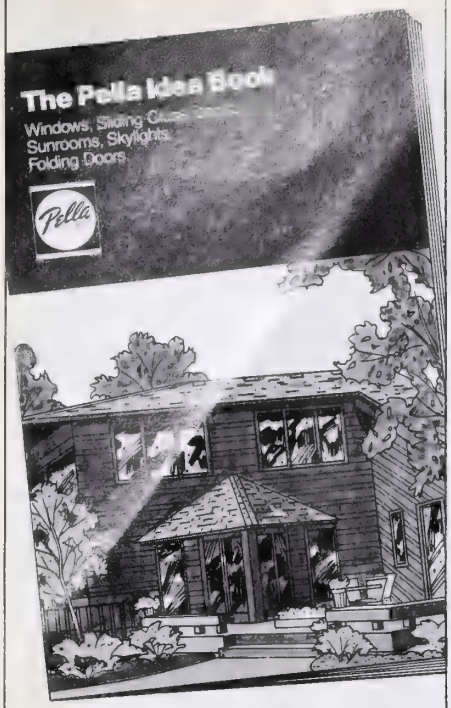
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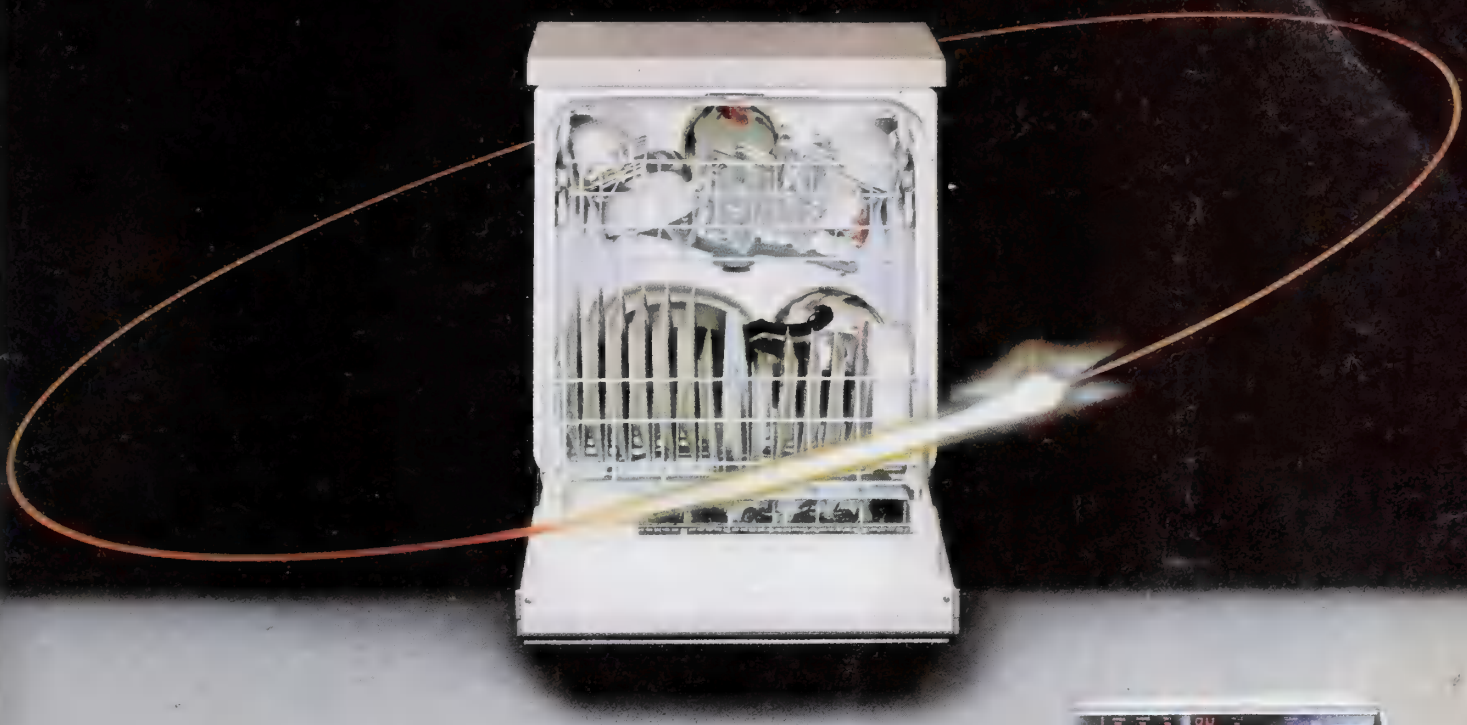
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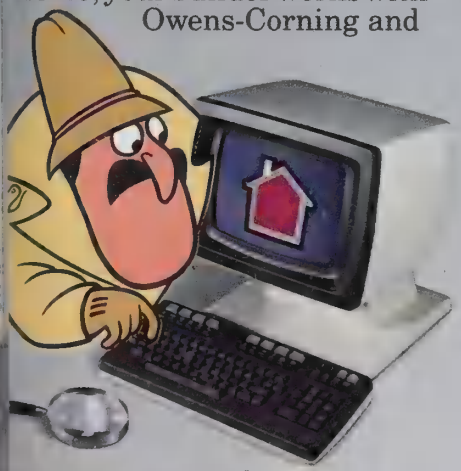
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THINKING ALOUD

"All of us are trying to uncover real-life solutions to our real-life problems to save space, energy and money"



LILO RAYMOND

If you had to name the three biggest problems facing homeowners today, what would they be? Probably finding more space and saving energy and money—the very three themes of this issue. All of us are eager to uncover real-life solutions to our real-life problems. Which is why you'll notice that the stories in this issue aren't broad generalities—they're all achievable examples of individual creativity. Seeing how someone has overcome an obstacle always convinces me that I *can* do the same.

One creative decorating solution that appeals to me personally is the new double-duty dining room. Your first clue to this new place for dining may have come when you were invited to dinners served not in rooms cordoned off for company, but in open inviting kitchens, cozy libraries and living rooms fitted with tables that fold away when the party's over. Formal dining hasn't gone out of style, but a room reserved for dinners only is no longer a necessity; it's a luxury in these space-tight times. We want to live in every room of the house, every day. If you take a moment to consider how many times you actually use a dining room for sit-down dinners, you'll probably find you use it once a month or at most once a week. That's somewhere in the vicinity of 12 to 52 times a year, which leaves you with more than 300 days in which the dining room does little more than look attractive and accumulate dust. But rethinking your dining room so that the space works for you all the time couldn't be easier *(as we show you on pages 37 to 47)*. Your dining room might just be the place for the home office, media room or guest room you've been coveting.

Speaking of rethinking how you live in your rooms, Sarina and John Mascheroni have done that and more—they've rethought a whole house *(see pages 66 to 73)*. When they bought their rambling 1800s Connecticut farmhouse they were not deterred by the large leaky main house that was difficult to heat in the winter: They hit upon the idea of a house-within-a-house. They remodeled a 1927 wing of the farmhouse as their energy-tight, cozy winter quarters and saved the airy main house for summer living. For those of us who love big, rambling old houses but grimace at the heating bill, I think the Mascheronis' solution of converting part of the house for winter living is brilliant.

The Mascheronis have also developed a time- and energy-conscious entertaining style. Over the years, Sarina and John have come to realize that their meals center on certain favorites: breads, pastas, sauces, fresh fruits and vegetables. Since they both love to cook, they often end up preparing more food than can be eaten immediately. Thus they've become adept at freezing basics—dough for a future pizza, berries or pesto for a sauce. They've also learned how to entertain for a weekend almost entirely by defrosting made-ahead meals—the best way for hosts to relax and enjoy a country weekend themselves.

Creative planning can save a great deal of money, as Marco Polo Stufano showed when he solved the problem of how to plant a garden that blooms from spring to fall, reseeds itself from year to year and costs under $20. His $16.30 garden *(shown on pages 62 to 65)* is 5,400 square feet of pure inspiration. I've always dreamed of a garden that wouldn't offer its best blooms the moment I went on vacation and that would miraculously reappear in the spring. It will not surprise you, I'm sure, if I confess that I've ordered a new stack of seed catalogs and am sending for many of his suggested plants right now.

To me, foresight in planning and organization—be it in gardening, cooking or decorating—symbolizes how much we can make of our lives. I hope you've noticed that House Beautiful is presenting more and more of these doable and innovative ideas each month, with in-depth explanations of how you can make your home and your life the best they can possibly be. We're firmly committed to the idea of being a true reader service magazine, with your needs foremost in our minds. You've made your message very clear to us: You want achievable ideas. We're listening!■

JoAnn Barwick

JoAnn Barwick,
Editor

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The Sailing Ship Tankards

BY ROBERT DEVEREAUX

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BY ROBERT DEVEREAUX

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ON DECORATING & DESIGN

"Play with color when approaching the interior planning of a new place or in redoing a present one"

Rosemary Robinson, whose work has appeared in decorating and design publications for more than 20 years, is founder and president of R & R Robinson Interiors, Naples, Fla. A distinguished professional in both residential and commercial interior design, she is known for her keen color sense. Here she addresses that subject and how to capture its mood-elevating qualities in your environment.



PHOTO BY WILLIAM C. MINARICH

Rosemary Robinson

Back in 1893, art critic John Ruskin proclaimed that "blue color is appointed by the Deity to be a source of delight." Since then, reams have been written on the psychology of color, the emotional response it creates and the power it holds to manipulate your mood. Similarly, analysts have investigated both the visual effectiveness of color in decorating rooms and the suitability of various colors to room orientation—a lively tone for north exposures and cool, calming shades for both south and west exposures.

Abandoning all rules or guidelines which bind the imagination, I place my faith in the emotional impact of color. And although I have concentrated for most of my professional life on disparate resort colonies (in Florida and the lake country of northern Michigan), I have used color with a free hand in Midwestern and Eastern cities, too, where gray days and often bleak exterior landscapes cry for enlivenment.

As for Florida, my present home, it is a cliché to say that this state is buoyant with sun, sea, sky and the flutter of palms. The light here is extravagantly radiant with that same intensity that drew the Impressionists to Provence and the Côte d'Azur. We have sunrise-sunset colors which are not ordinary, and we are more likely to have our colors in strata of fuchsia and orange against blue, watermelon and mango with green or lavender. Outrageous, challenging colors! Then there is the purple-blue of the jacaranda tree, the hot flame of poinciana and showers of bougainvillea—all pinks, coral or magenta. You are presented with a smashing palette that challenges your skill for restraint or, going the other way, for bold expression. We use color discreetly against all-white backgrounds or sometimes beige, but we also lavish color for suitable personalities.

While I don't care much for celadon or grayed pinks for the South, I do like deep leaf-green and deep Chinese-blues for backgrounds with quantities of egret-white. Cool or intense apple-green is a delight. All of the blues, tender but light-reflecting peach, apricot, raspberry mousse, strawberry and a clear lilac seem to me to be wonderfully happy and effective decorating colors. *Wood* is also a source of color. For instance, mahogany, walnut, stripped pine or pickled oak. I relate to what the English planters did when they came to the Bahamas in the late 18th and 19th centuries. They brought all their dark, heavy wood pieces and set them in backgrounds of pure white walls, stained wood beams and tiled or wood floors. To me this is still the ideal for that part of the world; however, I never hesitate to paint traditional wood pieces and am passionately devoted to using painted wicker and rattan in unconventional spots. Many people associate wicker and rattan with all Florida interiors, and to a certain extent that's true, but it is not the exclusive medium. I try to confine those materials to the more casual rooms in a house, such as bedrooms (for headboards), the loggia or library. Sophisticated wicker, produced by some of the leading furniture companies, is ideal in more formal spaces like living and dining rooms, particularly when mixed with antiques.

My advice for discovering your own preferences? *Play* with color when approaching the interior planning of a new place or in redoing a present one. *Experiment.* Begin with a pet color, remembering that your choice is not only a start but a finish to your plan. Color is therefore the major instrument in the background or the drama in the final strokes. If you are likely to tire of colors or are unsure of your instincts, use monochromatic backgrounds on walls,

(Continued on page 116)

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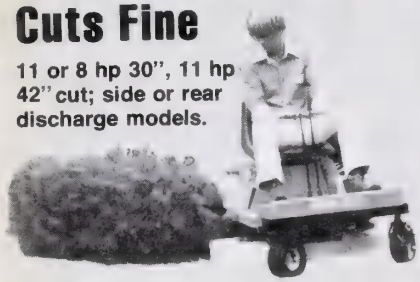
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VIEW FROM THORNHILL FARM



By DEE HARDIE

I arrange my spices alphabetically in our kitchen cupboard, and I do the same with my friends in my address book. These days, however, Rosemary and Thyme seem easier to find in a pinch than those friends who are always on the move. And after years of putting these friends in their place, the time has come to edit my address book.

For better or for worse, for divorce and marriage, often for work, sometimes for play, my friends have changed their geography. They are either going up in the world or coming down to smaller quarters, and their changing addresses seem to be their one constant way of life.

This came through clearly when we were sending out Christmas cards, our one big mailing of the year. My address book, stuffed as well with torn flaps of envelopes and new addresses, looked like an old ledger with lines drawn through entries on every page.

There are lots of friends, of course, whose addresses I know by heart. I began to think *that* group should be our Christmas list. But they too have zip codes, those villains who usually must be researched. An address book, after all, is an appendage to the art of keeping in touch, knowing that old friends may be far away but always in reach *if* you can only read your own writing.

Or there is the telephone that punctuates most people's lives. But for me it is only an emergency valve. If I want a *real* visit, I write a letter. Love, I think, is more emphatic if you take time to write. And I treasure letters from our children, putting them in a basket, deep in a bookcase, which they might someday find and read.

These children, however, have not made my address book any younger, giving line upon lines. Although grown, they still seem to be in transit. Look at Beth's itinerary. In the last three years our younger daughter has lived in Colorado, the Virgin Islands and now Lake Placid, N.Y. All winter gardens for some, but where Beth has taught school nobly and with heart. I've learned to *pencil* her in.

My Aunt Eunice, a grand matriarch, is in ink. She is the only person I know who lives at the same address where she was born, 80 years ago. Her address reads, as it does in my memory, 34 Adams Street, Fall River, Mass., zip code immaterial. She knows, as does the postman, where she lives.

But she is an extraordinary island in this day and age. And when I started to revise my address book, I though perhaps I should begin with a clean slate. I looked at leather-covered books in stationery stores, admired their crisp pages, clean with empty spaces with hope for years to come. Then I realized I didn't really want to start over again, to erase away the past.

There are too many good friends, some I'll never see again, too many good times tucked away in those pages. The actress Helen Hayes once said she wouldn't dream of taking the lines from her face—they show the routes of her life. Well if Helen Hayes can face it, so can my address book. And so here's to a new year, perhaps new friends, but always the old memories, thanks to my address book, battered and bowed and brave.■

BILLY GOLDSMITH

The Big JCPenney Towel Sale. Now $4.49!

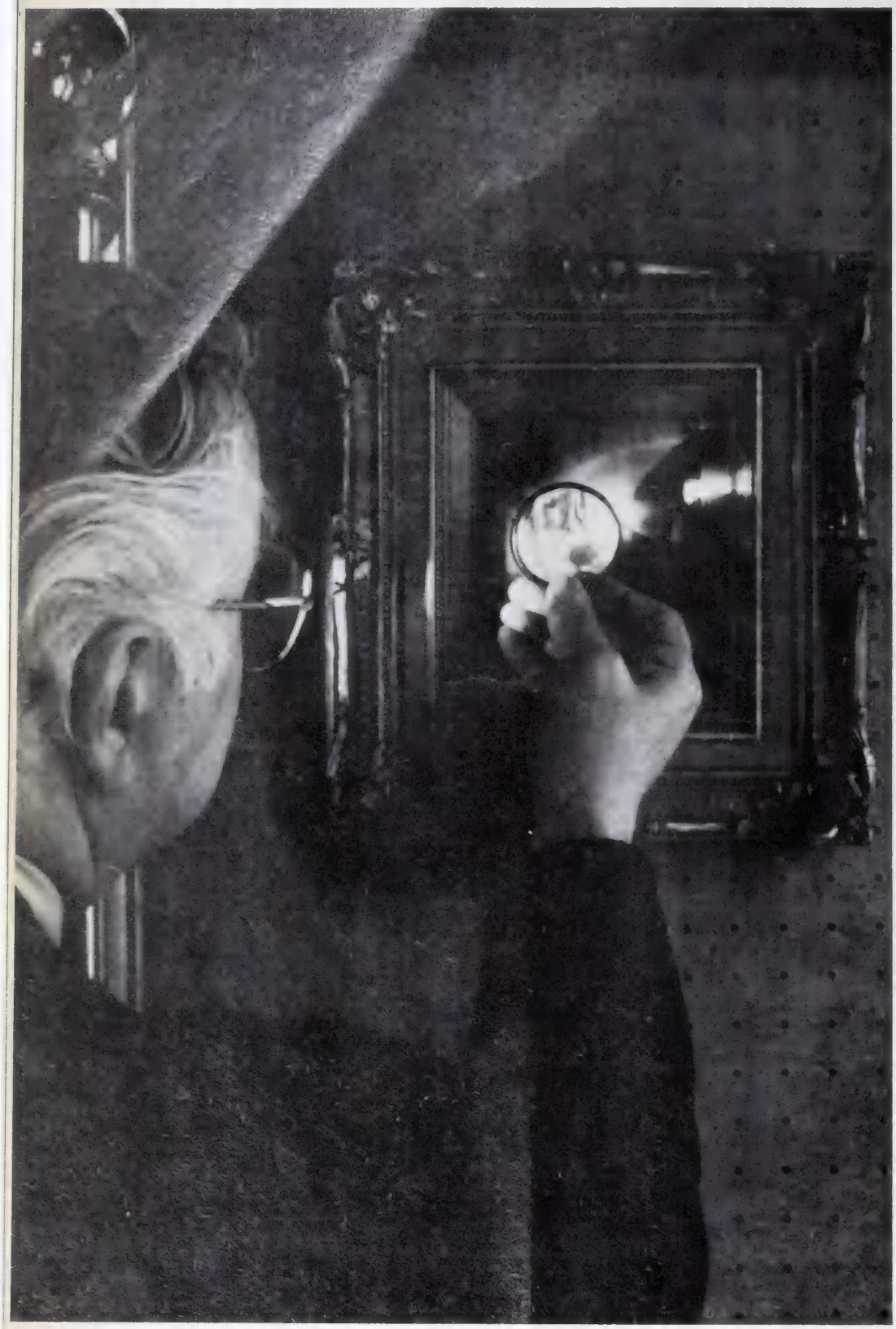


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THE PASSIONATE EYE



A September connoisseur: Ex-helicopter pilot Umberto Melina has no formal training, but his eye consistently finds art treasures the experts overlook.

It cannot be restricted to the confi of museums or collectors' cases. It ranges over the face of the earth.

Those of the passionate eye look everywhere. For whatever is well done Whatever makes the heart leap. They know that human beings, whether they are organizing space, or work, or rituals, are creatures which create art.
A logic and aesthetic dimension inevitably emerge. Of course, what is not so inevitable is the level achieved.
In any endeavor, there can only be a few pinnacles.
The passionate eye looks at much but embraces little.
Which is the essence of connoisseursh

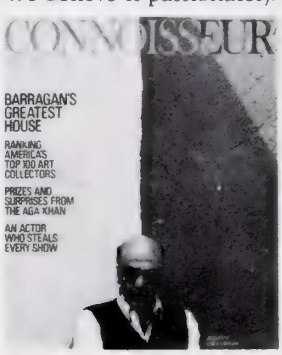
We have made Connoisseur as encompassing as the passionate eye.

Our readers seek out the best that life has to offer.
All of it. Wherever it is found.
They find pleasure not only in the taste of fine wine, but in the characte of the label, the history of the vineya the dusty alchemy of the cellars.
That is why Connoisseur sweeps acro the entire spectrum of fine arts, architecture, interior design, jewelry, travel, food, fashion, wine and people.

The passionate eye only has time for the best.

Our readers, whose incomes skew hig quite high, have everything but time.
Which is why we sift so carefully.
With so many other ways to keep in touch with the good life, they expect Connoisseur to cover what everyone else misses, or to present the deservedly well-known with fresh insights.
Bringing tasteful, busy people everything that will enhance their liv is our reason for being.
We believe that the pursuit of the finer things of life is one of the finer things of life.

We believe it passionately.



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EDITORS' CHOICE DESIGNS

What were the best and most innovative in 1983? Not an easy question to answer, as our editors found out in reviewing a year's worth of new furniture, lighting, fabric, cookware and appliances. Herewith, our citations with their outstanding characteristics.

On these two pages, we salute the colors and textures tha are giving our lives a richer sensory dimension. **(1)** Acting as the new neutrals, subtle enough to be used on contempo rary upholstery, are soft ikat prints from Manuel Canovas **(2)** In solids, the wonderful feel of velvet-covered movie theater seats is back—not just in the office but at home, a Jack Lenor Larsen's rib cord indicates. **(3)** With dressmake pleating built in, Gretchen Bellinger's glistening silks are the kind of new fabrics used to add softness to a window, texture to a wall. **(4)** Rivaling dhurries and woven rag rugs for tactile appeal is Saxony's knitlike carpeting in colors you'd love for a sweater. **(5)** One of the hardest areas to make visually exciting is the stairway—that's no longer the case thanks to Thos. K. Woodard's 20 varieties of reproduction rag runners.►

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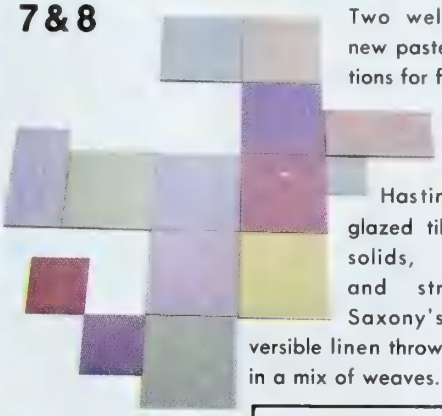
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ELLIE THOMPSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

7&8



Two welcome new pastel options for floors:

Hastings' s glazed tiles in solids, dots and stripes; Saxony's reversible linen throw rugs in a mix of weaves.

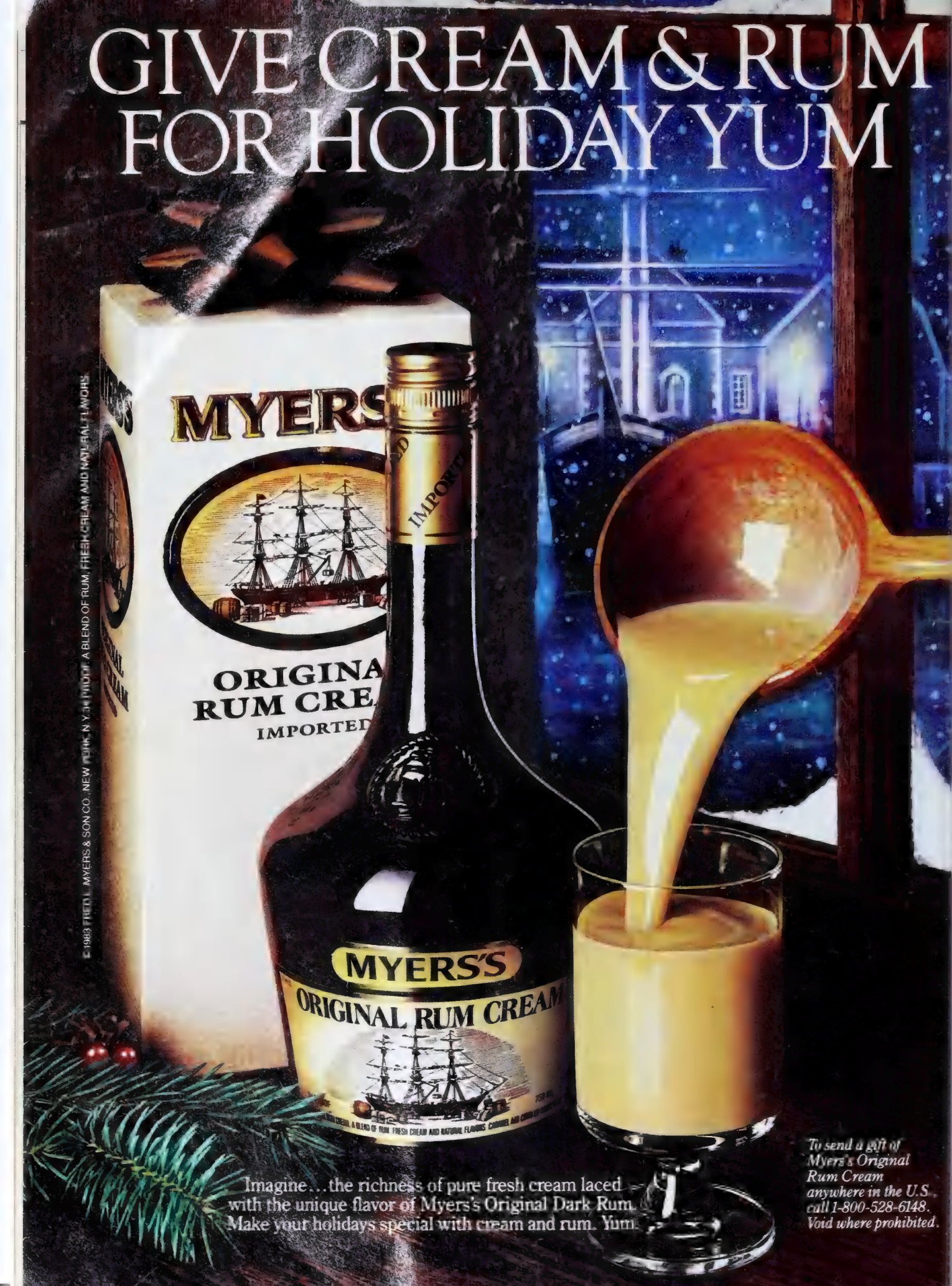
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9 Painted finishes, sought after in country antiques, are also enriching furniture reproductions such as this step-back hutch. Crafted by Simms & Thayer, its exquisite quality exemplifies the fine reproductions being made today.

mica
the black
hat's the innova-
Colorcore, 72 colors
an be made into sculptures
s Lee Payne's prize-winning
olitan" *(left).*

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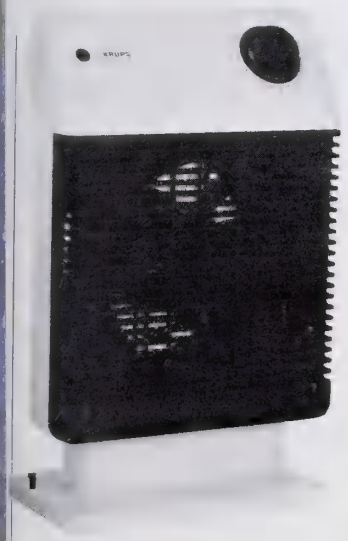
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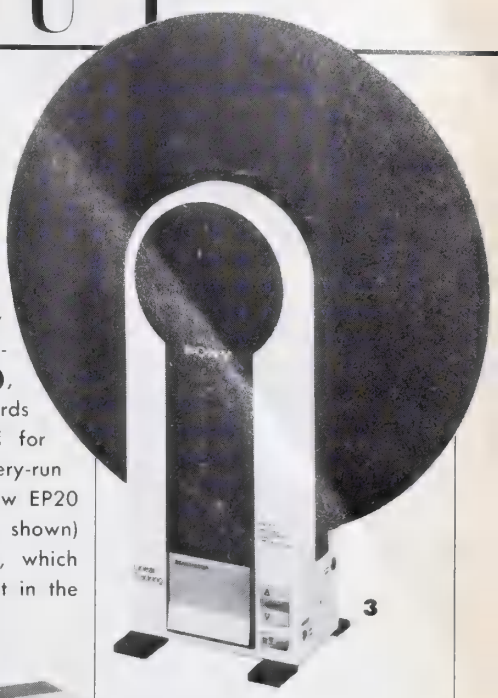
HB LOOKOUT

EDITORS' CHOICE DESIGNS



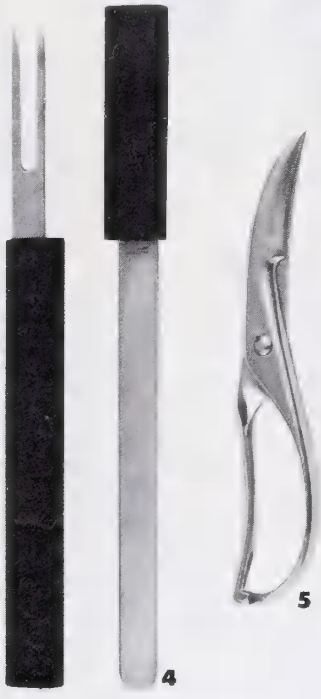
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In 1983, a quiet revolution in sound took place with the introduction of the digital audio disk (not shown). A mere 4.7 inches in diameter, it is read by a laser instead of a needle, thus it never wears down or is dulled by dust. Up to 500 disk titles are now available. Magnavox and others are making players (about $800 to $1,200). ● In other electronic developments "small" and "portable" are the key words, as evidenced by Sony's 4-pound battery-run record player **(3)**, which may do for records what the Walkman did for tapes; $150. Also battery-run and diminutive is the new EP20 Brother typewriter (not shown) $200, 1¾ inches high, which types silently and can fit in the briefest of cases.



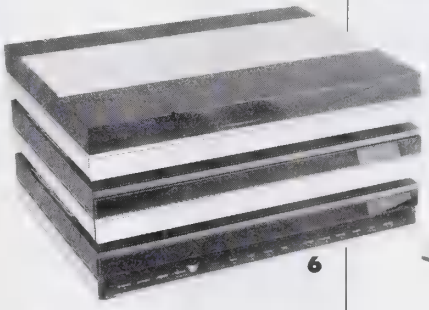
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Because we buy appliances and cookware primarily for the work they do, good design has often been neglected—but not so in the case of Krups's striking space heater **(1)**, 17¾ inches high, noiseless and programmed to turn on if the temperature dips below 41°; $85. ● Equally handsome and practical are Megefesa's Bell Bottom Pots **(2)** with rounded covers that roll back steam for self-basting, eliminating the need to add nutrient-robbing water when cooking. A set of seven is $139. ● Meritorious, too, for style and performance are the following (not shown): Douglas's whisper-quiet white humidifier, $140; the first-ever electronic, super-accurate scale from Terraillon, $50; and the Cleanup Machine, a handy 15½-inch-long, portable white vacuum from Norelco; $40.

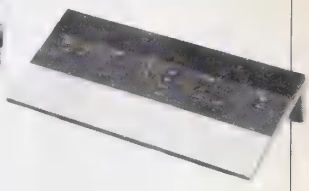


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The Museum of Modern Art has been a prime mover in focusing attention on the beauty of the simple object, be it a pair of poultry shears **(5)** or a sleek black clock **(7)**, two of the items accepted into its collection in 1983. The shears, 9½ inches long, have a hidden inner spring and safety lock on the handles, $25; the clock has white hands and a black face that floats in a see-through acrylic crystal. ● Perhaps the next contender for the museum's collection is the stackable stereo **(6)** made by Bang & Olufsen which already has 14 items in the museum. This latest introduction is also admirable for its space-saving innovation: the tape deck ($695) and the receiver ($1,195) are set in slide-out drawers, enabling the units to stack beneath the turntable ($320). ● The Museum of Modern Art also influences design through its latest catalog with items such as the sleek carving knife and fork **(4)** that fit together to form their own case; $25, Kaplan/Aronson. ▶

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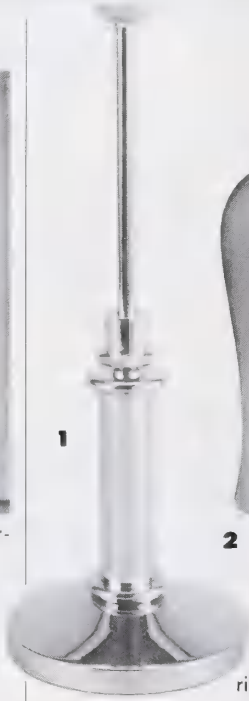
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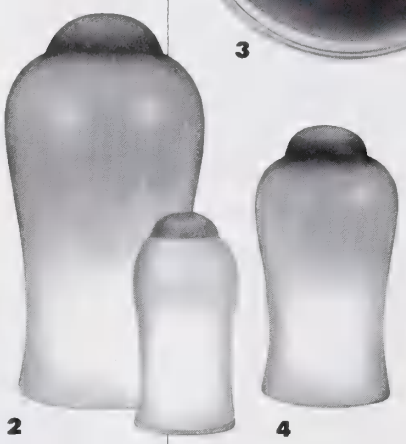
EDITORS' CHOICE DESIGNS



Beautifully detailed curtains with a touch of lace or embroidery are giving even contemporary windows a soft new look, as these French café curtains (**1**) indicate. Made of cotton, 63 by 24 inches, they're $65 a pair from Ad Hoc, which has imported six other varieties.



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The mood in lighting right now is soft, flattering, romantic, and that means two new directions—first, the return of the table lamp, exemplified by LCS's just-imported adjustable brass lamp (**2**), $385; and second, a new emphasis on accent lighting. Sconces such as the simple gun-metal-gray circle (**3**) from Keller Williams, $345, are illuminating corners—creating an illusion of spaciousness—and are shedding light on textured ceilings. Sculptural lights, such as Ingo Maurer's oversized porcelain forms (**4**), are appreciated both for their artistic shapes and their soft glow. From $501 at Light Inc.

With a design as simple as two half circles, Marimekko has built creativity into the vase. This duo can be arranged (**5**) in countless configurations and used for flowers, votive candles, silverware; $36 each, from Iittala.



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Plates and casserole dishes that go from microwave oven to freezer have seldom looked more handsome than Corning's new solid-white Aspen pattern (**6**). Five-piece setting, $50; covered casserole dishes, $35 to $70.

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The antiques of the future may be today's reproductions, considering their quality. One example is Baker's Louis XVI marble-topped table (**7**), about $700 at Bloomingdale's; others are Harden's Yale collection *(HB, Dec. '83)*, Kittinger's Williamsburg reproductions and Kindel's Winterthur replicas. The chintz (**8**) is notable for its exquisitely drawn flowers; $78 a yard, Brunschwig & Fils.

Revivals of 20th-century architects' designs are among today's best finds. One example is the Mondrian-like red, blue, yellow and black table (**9**) by Rietveld, $1,230, A.I. Other revivals are at Furniture of the 20th Century, Beylerian, Thonet and ICF.



Sculpture shown approximate size of 9" in height.

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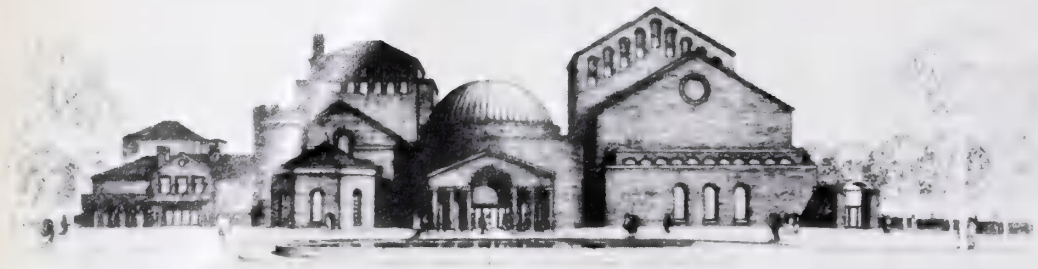
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HB LOOKOUT



Philip Johnson's new Cleveland Play House

JOHNSON ON JOHNSON

Philip Johnson, 77 and perched at the peak of his profession, has just tackled two "firsts": his first interior design, of his own apartment in New York, and his first project in his hometown, the $10 million expansion and renovation of the Cleveland Play House.

Of the former he says, "I used to think that everything was architecture, but it's not, not if you have a box in New York. Interior design is terribly difficult and I now admire a profession which I did not previously."

Though Johnson left Cleveland in his teens for boarding school, and then, later, for good, he says the Cleveland Play House is a "labor of love," adding, "I cut my teeth on theater there with O'Neill and Shakespeare—an awesome experience." The complex, which opened in November and includes three theaters, a dining club and art gallery, takes the form of a medieval-looking village. Johnson describes it as "a little Brunelleschi, a little Bernini and a little Lutyens—where else but in the floor."

A more personal complex of buildings designed by Philip Johnson is also in the news with the recent announcement that he intends to leave his New Canaan, Conn., property to the National Trust for Historic Preservation. Since the completion in 1949 of the Glass House, the best-known modern house in this country, the estate has been a magnet for anyone interested in architecture, though not open to the public. "This will finally quell their curiosity," says Johnson, "or at least keep them from climbing over the walls." Besides the Glass House there is a guesthouse, a garden pavilion, an underground art gallery, a sculpture gallery and a nearly glassless library-study—they comprise a kind of three-dimensional sketch pad on which Johnson has tested his ideas. "They are a series of experiments for my other work," he says. "I did them just to please myself. And I'm a very good client to work with . . . I don't pay any attention to budget."

EVENTS

●Robots that talk, entertain and vacuum (not too thoroughly) are debuting in "The Robot Exhibit" at the American Cratt Museum II, NYC. Though admittedly playful, the exhibit is serious in its attempt to trace the robot's hold on our imagination. It runs from Jan. 13 to May 25. ■ Always a showcase for superlative quality, this year's Winter Antiques Show, Jan. 21 to 29, NYC, boasts 72 of the best American and European dealers, party decor by Bill Blass and garden vignettes by Wave Hill Estates, all overseen by Mario Buatta, the NYC decorator, and honorary chairman Nancy Reagan. ● The latest new museum to create architecture headlines is the Dallas Museum of Art designed by Edward Larrabee Barnes, opening Jan. 29. Located in the neglected downtown, the museum is expected to become a favorite city haunt, both because of its strong pre-Columbian, African and American Collections and its secluded sculpture garden, a draw for brown-bag lunchers. ● Where did Charles Eames, Florence Knoll and Jack Lenor Larsen all study? At Michigan's Cranbrook Academy of Art, founded by Eero's father, Eliel. Influential in American design from 1925 to 1950, its role is now being explored in "Design in America: The Cranbrook Vision," to Feb. 19 at the Detroit Institute of Arts.



Tot, by Comro, Inc., can tell jokes and greet guests.

GREAT BOOKS



In *On the Rise* (New York Times Books, $20), Paul Goldberger, architecture critic of *The New York Times,* writes that the best architectural criticism consists in "not seeing for the reader but teaching the reader to see for himself." The books here meet the standard splendidly: ● William Howard Adams's *Jefferson's Monticello* (Abbeville Press, $50), lucidly written and lavishly illustrated, shows us the famous house through the owner-architect's eyes. ■ David Gentleman's *Britain* (Dodd, Mead, $27), with watercolor and pen and wash renderings, focuses with as much enthusiasm on tangled telephone wires and coke ovens as it does on country lanes. ● William Craft Brumfield researched *Gold in Azure, One Thousand Years of Russian Architecture* (David R. Godine, $60) during three extended stays in the Soviet Union, where he had unusual cooperation from Soviet art historians.■

Editor CAROL COOPER GAREY
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D3

AT HOME WITH ART

"Art galleries are open classrooms for which there is no tuition, no homework and no examination"

By NANCY KAUFMAN

The "gallery scene," as it is known affectionately in the art world, is a lively part of the cultural activity of most cities in America, spilling over with frenetic energy to summer colonies throughout the country. We have all heard about the areas in which galleries are clustered—Soho, Madison Avenue and 57th Street in New York City; Newbury Street in Boston; Ontario and Superior in Chicago; and Grant Avenue in San Francisco. In fact, we often visit the boutiques, specialty shops and restaurants that congregate around these districts. But despite our curiosity about what's happening inside the galleries, we usually pass by and think, "Some other time."

The truth is, only a small number of people who profess interest in the visual arts regularly visit galleries. Some of us fear we'll be buttonholed by a dealer or, worse, be ignored. We tend to think that even if we like something we won't be able to afford it.

Galleries are quite different from what one would gather from the responses they elicit. The attitude of dealers and their staff in a professional operation is to make the gallery as inviting and interesting as possible. These are public places—no invitations required—and the more people who troop through, the greater the potential for a sellout show, critical acclaim for artist and gallery and for building a bigger audience for the space. Even the occasional "drop-in" could pass the word along to a friend or colleague.

Galleries rise and fall on whether or not they can interest their public in the art objects they offer. They are purveyors of talent, present and past. Even the greatest and snootiest establishments are temples of commerce. They do, on occasion, present an exhibition for purely intellectual and educational illumination, but for the most part what they show they also sell.

Besides being commercial enterprises, galleries are amazing places—hotbeds of activity. Each one assembles at least 10 and sometimes 12 or more exhibitions a year. These exhibitions usually stay up three or four weeks and are scheduled back to back. One show comes down after the close of business on Saturday and another is up for an opening the following Tuesday. Sometimes openings and closings happen even faster. Ardent gallery-goers like myself breathe a sigh of relief in June. Not because galleries close for a month or so during the summer as they used to, but because they hold over their last shows through the summer so the viewing public at least can have a vacation. The pace of the exhibition schedule is absolutely exhilirating.

Though galleries are serious spaces in which important aesthetic and financial decisions are being made, it is important to keep in mind that they are also terrific fun. Unlike museums, theater and almost every other cultural activity, galleries are free. Even if you don't like what you see, you won't feel cheated for having paid a hefty sum to purchase a ticket. You can come and go as you please and as often as you please. The object is to look and compare and enjoy liking what you see—or even enjoy *not* liking what you see.

There is a gallery for every taste, art in every price range and in every conceivable size and medium. Picassos, Rembrandts, period furniture, Orientalia, botanical drawings and Currier and Ives prints all float around in this market. Even the galleries that focus primarily on contemporary art—art being made now or in the last two decades—offer a range of mind-boggling choices.

Recently, in a single month, galleries in Chicago exhibited Indian textiles, vintage 1920s and 1930s photographs, Oceanic art, American folk art and American quilts. In one month Los Angeles managed to show 20th-century Mexican masters, 18th- through 20th-century theater and opera set designs, African sculpture and Greek, Roman and Egyptian antiquities.

Galleries of all persuasions do congregate where there is a diverse, sizable and affluent audience, but a glimpse at any gallery listing published in this country will tell you there are galleries in Naples, Fla., as well as Miami; Scottsdale, Ariz., as well as Phoenix; Boulder, Colo., as well as Denver. There are over 400 galleries in New York City and nearly 100 in Chicago—our two major art centers. Even outside of urban areas, many communities have a commercial or a nonprofit gallery that exhibits and sells work by artists working in the surrounding county or state. These spaces are often focal points for travelers and visitors, but are overlooked by local residents.

Galleries perform a great service to the public whatever an individual's interests might be. Tom Meyer, a dealer in San Francisco whose Grapestake Gallery has a strong commitment to developing young talent, advises the fledgling collector to seek out someone at a gallery who can answer questions and supply information: "Galleries recognize that this could be your first step toward jumping into the art market."

Whether dealing in new art or art from earlier periods, galleries give us historical context in digestible doses, something that museums simply cannot afford to do. Spaces in even the largest galleries are small by museum

(Continued on page 116)

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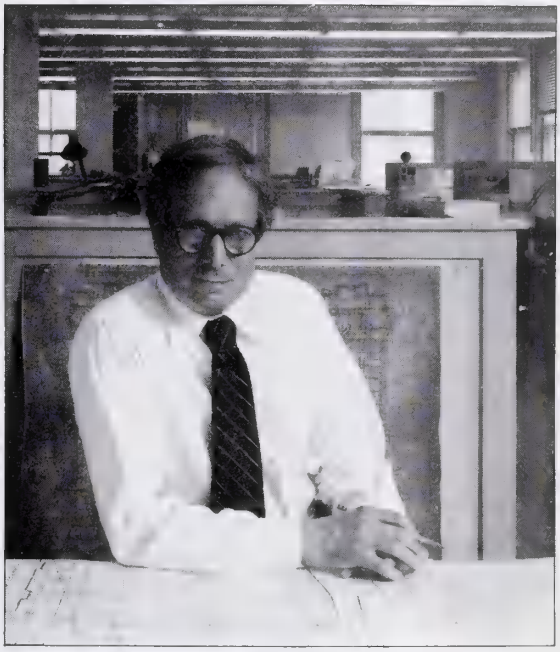
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GUEST SPEAKER

One of today's most influential architects, who coined the phrase "Less is a bore," talks about his new furniture designs, his own house and the current state of architecture

The architectural firm of Venturi, Rauch and Scott Brown is known for designing buildings that are sometimes quirky, often echo regional architecture or use historical shapes and elements in new ways. The buildings are always difficult to pigeonhole because no two ever look alike. Robert Venturi is famous in the world of architecture for his 1966 book, Complexity and Contradiction in Architecture, *which was written at a time when Mies van der Rohe's paradoxical "less is more" was taken as gospel by most modern architects. In it Mr. Venturi wrote, "Architects can no longer afford to be intimidated by the puritanically moral language of orthodox modern architecture." Considered heretical at the time, the book has become a major influence in the post-modern movement.*



JOHN T MILLER

Robert Venturi

Designing furniture is an old and honored tradition for architects—Robert Adam, Charles Rennie Mackintosh and Frank Lloyd Wright come immediately to mind—and the firm of Venturi, Rauch and Scott Brown will soon become part of it with designs for Knoll International.

"It's been a very slow process—five years now," says Robert Venturi, "but we hope the furniture will be coming out in April. What the pieces look like is, of course, not for publication, but the line will include a sofa, tables and eight or nine chairs. We love furniture, and we love interiors, although we don't get into designing them as much as we want to. When designing interiors we've been eclectic, as in the New England house that we designed with Dian Boone (House Beautiful, May 1983). The furniture looks a little as if it were picked up at thrift shops. But, it was very carefully assembled to look eclectic and easy and not designed."

Robert Venturi and Denise Scott Brown's own house has been described as "ultra-eclectic," which is hardly surprising considering that in his book Mr. Venturi wrote: "I am for messy vitality over obvious unity. I am for richness of meaning rather than clarity of meaning." The house itself, built in 1910 for a newly arrived German couple, combines German Art Nouveau *(Jugendstil)* with English Arts and Crafts Movement influences. The furniture is even more eclectic: Art Nouveau, Art Deco, 18th- and 19th-century American antiques, some very good Stickley pieces and items from the Traymore Hotel in Atlantic City. There is also a collection of chairs. "I love chairs," says Mr. Venturi. "We have more than 70 of our own, although few of them would be considered valuable."

Even more eclectic are the elaborate stencil patterns in each downstairs room. "An architect's house is a workshop," says Mr. Venturi, explaining the stenciling project that took a team of junior designers from the firm five years to complete. "We used our house as an experiment, a place to learn about ornament and pattern—things which are still relatively new to architects. I don't mean that pattern ever disappeared altogether, because decorators never stopped using it, but it disappeared from modern architecture. Architects who were trained in the modern tradition don't know about ornament. We have to learn all over again. Working on my own house was a way of learning."

Here's how Mr. Venturi describes the stenciling: "The patterns generally refer to something historical, but of course are never explicit copies. In the dining room the stenciling below the picture molding contains a kind of English Arts and Crafts motif, reminiscent of Mackintosh. But the whiplash Art Nouveau pattern above is something Mackintosh would not have been caught dead using—it would have been too Continental for him. The soft pattern of flowers in the living room doesn't have too much historical association, and in the entrance hall the pattern is rather Art Deco and geometric. The combination of stencils in the library is truly eclectic. Below the picture molding Gustav Klimt flowers and trees are stenciled on top of an 18th-century Adam kind of ornament; above the molding is a pattern of stars."

Mr. Venturi continues, "All this pattern and ornament is an example of what I call the aesthetic of richness and

(Continued on page 108)

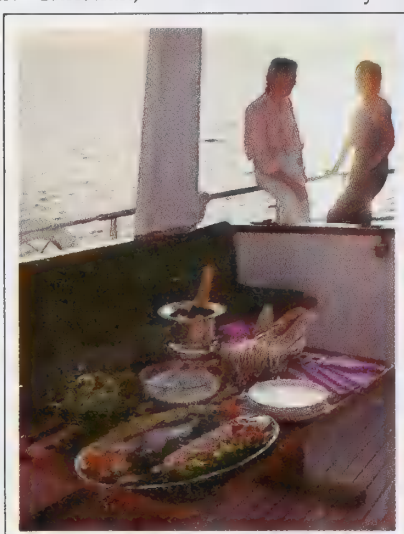
TRAVEL

Charter a Home on the Sea

By TIM TEMARRA

For most of us, the idea of life at sea is tied to books we've read while growing up—tales of sailing ships and high adventure, "Billy Budd," The Bounty's Mr. Christian, exotic places far from home. Always, however, in those salty sagas, the ships and their sailors returned to a longed-for home port and a piece of terra firma. Today's sailors, though perhaps no less adventurous, are land-based too in one form or another.

But for John Norris, his wife, Margaret, and their daughter, Susan, home is permanently on the sea, and for eight days last winter my wife and I and four of our closest friends shared their home—a 103-foot-long auxiliary staysail schooner, equipped to sail anywhere in the world in comfort and style.







ELYSE LEWIN

Clockwise from right: Sea Star of the Hebrides III cruising under full sail off the island of St. Bart's; Captain John Norris at the wheel with daughter, Susan, and wife, Margaret; a luncheon of poached yellowtail and champagne on deck.

And like the popular bed and breakfast accommodations offered in private homes throughout Europe and the United States, the Norrises' home is available to paying guests who charter it for tours of the Mediterranean and Caribbean. This nautical family has been at home on the sea for 12 years and their unique lifestyle appealed to me. Their days and nights are filled with an unending variety of relaxing pleasures and the Norrises offer a level of personal service that is equal to a European Grand Tour.

We found the Norrises through Nicholson Yacht Charters, a Cambridge, Mass., firm that specializes in top-flight cruise-vacation charters. They put forth an impressive effort to match us with the style of the owners of the various yachts they supervise. We were asked to describe ourselves, our tastes, athletic interests, ideas about food and drink and fun. And Sea Star of the Hebrides III turned out to be our perfect "match." Once on board Captain Norris laid down Sea Star's ground rules politely but firmly and then made it clear that his home was ours and he and his family were there to be of service.

We joined Sea Star at her berth in Antigua, British West Indies, and after a pleasant introduction to life at sea and a welcoming champagne cocktail we were given a tour of the boat. While Sea Star had beautifully appointed, comfortable salons and cabins, we found that we were to spend a good deal of our time in a large cockpitlike area on deck, that had ample seating under a canvas canopy—the Norrises' "front porch." The boat's main door opened to a small library salon with an interior wheelhouse to one side, complete with radar, charts and sophisticated navigational gear. Beyond this and a few steps farther down was the main salon with seating for 20 in arrangements of four separate leather-upholstered banquettes. There was a small, glass-enclosed galley off this salon and a much larger galley below where refrigerators, the freezer lockers, a large range and every imaginable cooking and serving utensil were stored. Aft of the dining salon were four equal-sized passenger guest rooms (each with its own bath finished in mahogany), as well as teak furnishings and wall-to-wall carpeting. We had expected a bit of luxury, I'll admit, but Sea Star's appointments far exceeded those expectations. On previous charter cruises, admittedly on smaller boats, we had enjoyed roughing it but this trip was to be four-star quality and we soon got used to being spoiled.

We found we could talk to the Norrises or to our shipboard companions on room-to-room intercoms or call anywhere in the world on ship-to-

(Continued on page 110)



The experts have had a lot to say about the new Thunderbird.

"Thunderbird is a head turner."

Washington Business Journal, March 1983

And that's not what's best about Thunderbird's design. Its flowing lines help reduce lift on both the front and rear for excellent traction and stability, so Thunderbird's look actually helps the way it drives. It also has one of the lowest drag coefficients of any four-passenger touring coupe anywhere.

"Its performance is as smooth as its appearance."

New York Times, April 10, 1983

With either the standard 3.8 liter V-6, the 5 liter V-8 or the powerful 2.3 liter turbocharged engine, Thunderbird is a performer. And the power is thoughtfully applied, because the Thunderbird 2.3 liter Turbo Coupe is rated at 33 est. hwy., 22 EPA est. mpg.*

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Popular Mechanics, April 1983

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Road & Track, January 1983

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"The new Thunderbird is Detroit's design triumph of the year."

Car and Driver, July 1983



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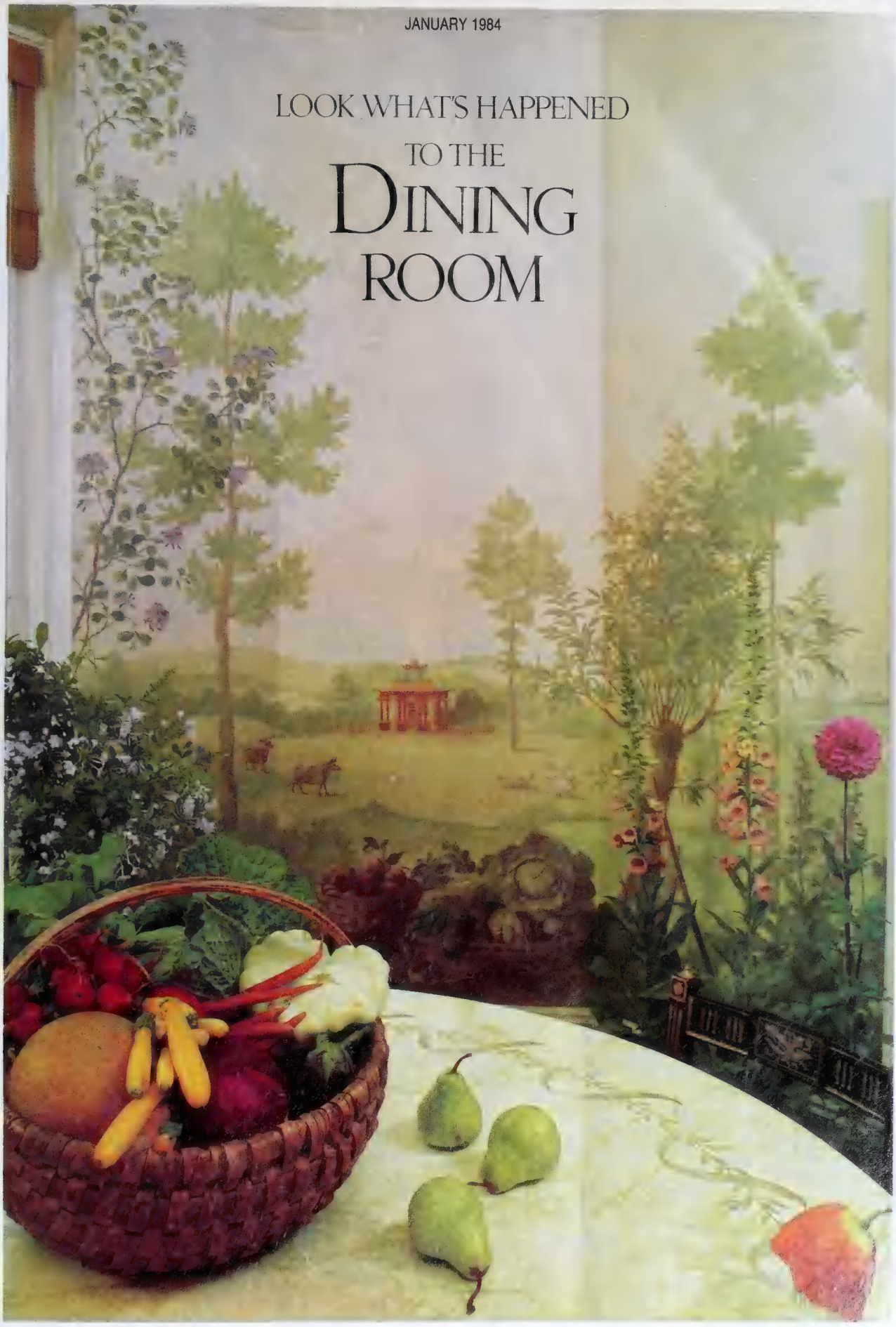
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HOUSE BEAUTIFUL
JANUARY 1984

LOOK WHAT'S HAPPENED TO THE DINING ROOM



TOM YEE

Country landscapes and romantic vistas painted on the walls create a gardenlike illusion in this dining room. Other examples follow. ►

A quiet revolution is going on in dining rooms today. Because a room that is unused so much of the time is a luxury few people can afford, many dining rooms act as exciting multipurpose spaces, doubling as offices, playrooms and libraries. Just as dining rooms are changing, so are the eating areas in combined living-dining spaces. The dining table no longer sits idly off by itself, but is often integrated into the seating group, and used as a library table or desk.

Even rooms still used chiefly for dining have taken on new life. This enchanting room with painted walls *(right)* is more than simply a place to eat. With its painted flowers, vegetables, trees and landscapes it has become a visual extension of an adjoining terrace *(below)*—a year-round indoor garden for the owner, who adored flowers. Artist Robert Jackson painted larger-than-life-size flowers to frame the seemingly distant landscapes (inspired by 18th-century English painter, Thomas Johnson), where people are raking and doing other garden tasks. Flowering plants and an antique birdcage add to the garden atmosphere. Interior design: Parish-Hadley; terrace landscape: David L. Jeffries.►

1 Garden room for dining: An octagonal room adjoining a terrace was designed as an indoor dining garden for a flower lover who wished the growing season would never end









The most workable double-life rooms are those whose functions do not overlap. Because leisurely sit-down meals usually take place at night, and office work occupies days, a home office that's also a dining room is an ideal arrangement. Rosette Arons, who works at home in her New York City apartment, shares this office *(right)* with her husband, designer Alvin Schechter, when he needs study space. The Schechters, who have another dining table in their living room, have found that this room—with its view of Central Park—is their favorite spot for intimate dining *(above)*.

Architect Carl Hribar designed two 5-foot-wide pocket doors which, when open, join this room to the living room and foyer. Thus the table-desk is also a good place to set out a buffet-style dinner for guests. Mr. Hribar used lacquered shelves and cabinets and sculptural modern furniture (1930s Pel dining chairs and a Le Corbusier lounge chair) to make the room just as stylish for dining as it is for work. The tack board is covered with canvas that does not show holes, and the tabletop is plastic laminate. Lateral files and generous storage make it easy to clear up the day's work so the table can be set for dinner.



PETER LOPPACHER

2 Home office for dining: This ingenious room fulfills two essential needs — efficient work space by day, gracious dining at night

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Not many multipurpose spaces change as dramatically as this room from one function to the next. A casual, relaxed sitting room by day, it can quickly become a sophisticated setting for dinner parties. "Our idea was to have a room where the family's three teenage daughters could hang out most of the time," says designer James Ruddock, "and in addition seat 18 people for full-scale dinner parties." Although it is not unusual in convertible rooms like this to use folding tables and chairs, what *is* unusual here are the tabletops. Created by artist Carey Clark they remain in the room when not in use. Two hang as decoration on the pale lilac wall; the third rests on a low base and serves as a coffee table *(right)*. Table bases and chairs as well as the youngsters' daytime furniture can be folded and stored. "The biggest problem," says Mr. Ruddock, "was what to hang the tables on—something that would not be ugly when they were taken down." Ms. Clark's solution was round monochromatic wall sculptures that support the tabletops. Lighting behind these sculptures *(above)*, downlights in the window recesses, and indirect lighting in the coved ceiling are all on rheostats and adjust to the mood of the occasion.►



RALPH BOGERTMAN

3 Sitting room for dining: Guests enjoy the casual ambience of a setting that shifts easily — from a place to relax to a place to eat


4
Living room dining:
Spaces flow in a setting
as perfect for intimate
sit-down dining
as for grand buffets



One of the best things to happen to the dining room is its merger with the living room. Merging furniture can give a room an easy grace as it does here where the large dining table is at the end of a long banquette. Designer Robert K. Lewis covered the banquette as well as the one in the adjoining alcove, foggy in canvas the color of the walls. "When a room is all in one color," he says, "the sculptural pieces stand out dramatically." ►

5 Separate tables, echoing one another in design and purpose, reside in a hall and nearby living room where they can be linked for dinner parties

In this once conventional apartment designer John Saladino eliminated the dining room: "Taking down the wall between living and dining room created the luxury of a great big space." The owners now dine at one end of the new room *(bottom)* at a table with a restaurant base and a copper-lacquered top. An identical table stands in the linen-paneled entrance hall *(below)*, and the two are often pushed together for large dinner parties.



PETER VITALE



PETER VITALE

Sometimes a dining room is turned into a space for things other than eating. When designer Mark Epstein converted the dining room in this apartment into a den-guest room he commandeered space for dining in the living room. Subscribing to the "waste-not, want-not" theory he came up with an ingenious solution—a two-sided banquette with only one backrest. One side faces the dining table, the other the travertine coffee table and chairs covered in glove leather. "A banquette for dining should be about 19 inches high, and one for lounging about 17," says Mr. Epstein. "I made this one 18 inches all around, with shallow, firm seating on the dining side and wide, deep upholstery on the other."



JAMES LEVIN

6 Banquettes for dining: They create luxurious seating that takes little space in a living room, library, den, study or even an extra bedroom

Converting a seldom used dining room into a cozy book-lined library that is the family gathering place all day is an excellent use of the space. And in this case the conversion did not mean that the young owners gave up gracious entertaining. Designer Mariette Himes Gomez's plan for Chinese-red shelves and antique tables and chairs make the room dressy enough for any occasion. "I chose two tables so the room would be just as comfortable for two people dining alone as it would be for large parties," she says. The banquettes, built into niches in the bookshelves, are as comfortable for lounging as they are for dining.►

Editor JASON KONTOS



T. S. BERNTSEN

One of the most important things that has happened to the dining room is that it has moved into the kitchen—not as a place to grab a snack, but as a generous space to give parties and to have family meals. Here, a graphic example of kitchen versatility in Southampton, N.Y. In the remodeling, designers Lyn Peterson, Kristiina Katia and Carol O'Neill took their cue from the grand summer house atmosphere of the c.1890 room, emphasizing its original details—the range and glass-doored cabinets. They tiled the niche around the range and filled the cabinets *(detail below)* with dishes and period memorabilia. The wallcovering, reminiscent of tiled walls in French cafés, inspired the choice of bistro table base and café chairs. Kitchen from Rogers Memorial Library Designer Show House; the wallcovering from Motif Designs.■ *Editor* BEVERLY McGUIRE



7 Kitchen for dining: What could be more glamorous than preparing and serving in your own kitchen—a room where guests feel most at home?



MICHAEL SKOTT

FOR MORE DETAILS, SEE PRODUCT INFORMATION





The Touch of a Master Decorator

From the outside, this house is typical of Houston's stately homes, but inside each room is painted a different brilliant pastel. For extra lightness, Mr. Buatta has glazed the walls and used an off-white custom linen and cotton rug *(right)*. In the corner is a trompe l'oeil bird-cage screen painted by artist Robert Jackson, which creates a compelling vista and hides a door. Leather trunk, Carol Leverett Antiques.

Designer Mario Buatta often refers to his rooms as "indoor gardens," and few phrases better describe the sunny clarity of his colors and the freshness of his decorating sensibility. In the sun room *(right)* of Diane Fertitta's Houston house, for example, the walls are glazed so their luminous yellow positively glows; furniture is covered with splashes of botanical and patterned chintzes that appear throughout the room like beds of bright flowers. Obviously the indoor garden Mr. Buatta has in mind is English. Instead of a formal traffic path, the sun room has avenues to wander, created by an eclectic choice of seating: an ottoman, two diminutive slipper chairs, an armchair and an elaborate Chinese-style antique with a vibrant yellow seat. Such a variety of intimate groupings, which can be rearranged at whim to reflect the mood of guests, makes large rooms like those in this house seem comfortable and inviting.►



MICHAEL DUNNE


"The whole house has the same
rainbow of hues, but
each room holds a special color
surprise—a burst
of sparkling yellow,
apple-green or gutsy red"
BIRDLIFE
John Burkett


The Touch
of a Master
Decorator



The ease with which the apple-green living room flows into the yellow sun room shows how well Mr. Buatta plans the colors of a whole house. Framing the doorway are bookshelves lacquered in cherry-red to add richness. Faux marble fireplace painted by Robert Jackson; antique cigarette table, Jas. A. Gundry, Inc.►

The Touch of a Master Decorator

"I like to think of curtains as architecture," says designer Mario Buatta, who treated these to ruffles, bows and a host of dressmaker details

There's a whole lot of living that goes on in this house," says Mrs. Fertitta, whose three handsome sons *(below)*, Zack, age 8, Jason, 11, and Julian, 14, attest to that fact. "It is very important to me that the house fit the boys' and our family's lifestyle—and not be stiff and formal." A room that exemplifies her philosophy is the inviting master bedroom, with its old-fashioned writing desk and abundance of comfortable seating. As does every room of the house, it shows off family photos, handworked pillows, collections of old objects, even an oil painting done by Mrs. Fertitta. Not surprisingly, the very personal mood of the master bedroom makes it the place where the family loves to settle in the evening. "The boys do homework, watch television or share the day's news; they just spread out on the bed or the floor," says Mrs. Fertitta, who adds that what she loves about Mario Buatta's decorating is that "the house doesn't look 'decorated.' It reflects us and the way we live." The special corner of the room that reflects Mrs. Fertitta is the writing desk—her place to catch up on correspondence and organize the day.►



Mr. Buatta's "architectural" curtains *(above right)*, which accent the Belgian tray ceiling, are ruffled, fitted with bows at the swagged valance and lined and interlined with chintz so they'll look attractive from the street, too. The Victorian birdcage the curtains frame is an old-fashioned complement to Mrs. Fertitta's desk.







The Touch of a Master Decorator

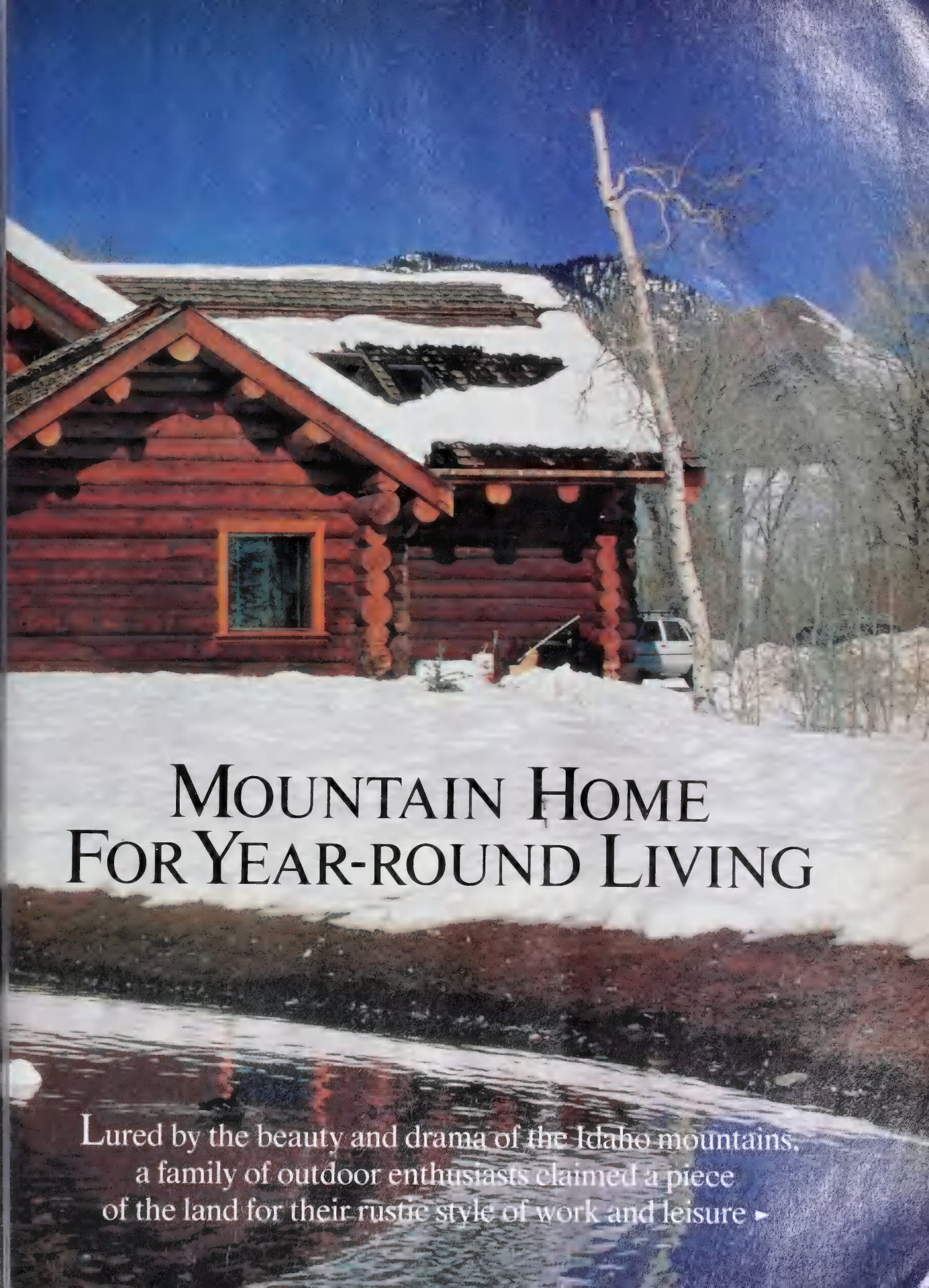
A candle-lit chandelier, earthy barn-red paint and an old floor salvaged from a house in New Orleans add to the warmth of this family kitchen

In this kitchen there's seldom a quiet moment. If one of the boys isn't launching a "project" on the country dining table, friends are more often than not on hand for spur-of-the-moment dinners, helping with last minute touches at one of the kitchen's many work spots. "I love entertaining in the kitchen," says Mrs. Fertitta, who found her original kitchen far too small for such a hospitable lifestyle. Thus she tore down a wall between the kitchen and a tiny breakfast room and "gutted everything." Away went a linoleum floor and semi-modern cabinets. In came the elements of old-fashioned warmth: stained wood moldings, handcrafted cabinets with Pennsylvania iron hinges and handles, a chandelier for candles only. Choosing reproductions such as these was relatively easy, but nothing could match the beauty of an authentically mellowed, old wood floor, at least in the owner's eyes. She searched until she found a salvage company in New Orleans, which sent her a floor disguised with yellow and blue paint. Stripped and sealed, its beautiful old pine is the star of the kitchen. ■ *Editor* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

For a family with three active boys and lots of company in the kitchen, a country dining table—elegant but childproof—was the perfect choice. Newly remodeled, the kitchen boasts a center storage island and an ample amount of butcher-block-topped counterspace so guests can help cook. Flowers by Charles Thomas.

ALYCE LEVIN



MOUNTAIN HOME FOR YEAR-ROUND LIVING

Lured by the beauty and drama of the Idaho mountains, a family of outdoor enthusiasts claimed a piece of the land for their rustic style of work and leisure ►


MOUNTAIN HOME
FOR YEAR-ROUND
LIVING
CALIFORNIA

Country pieces, lively colored fabrics and the rough texture of a huge stone fireplace create a perfect setting for casual living in a log home



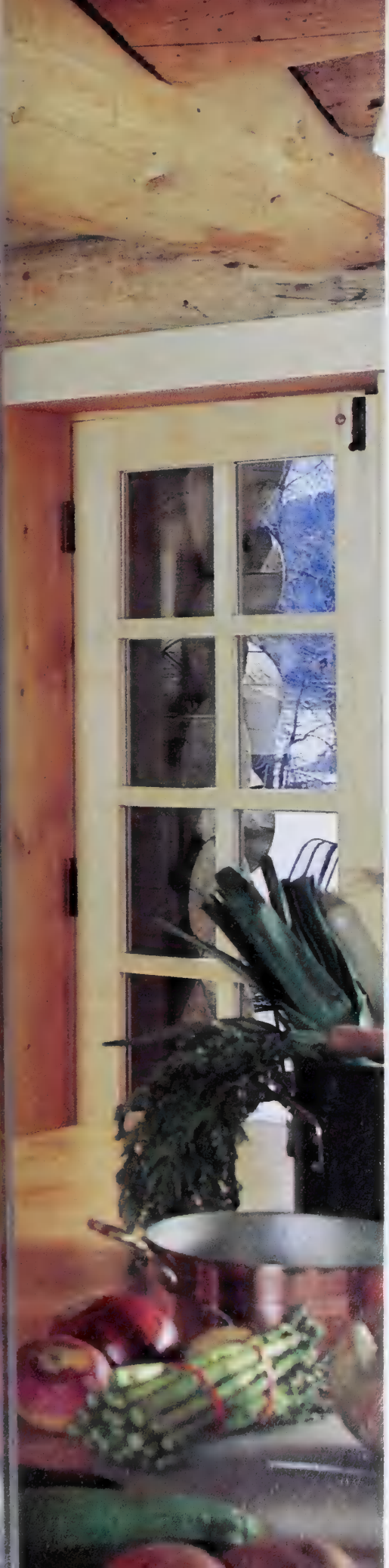
To suit the massive size of the logs used to build the house, the Smiths' furniture is generous and sturdy. The coffee table invites putting your feet up; chairs and sofas are amply cushioned for snuggling. Matching the strong character of the logs, native stones form a raised hearth and a massive fireplace that reaches to the two-story ceiling.

Outside the hills are wrapped in the soft white patchwork of a late snowfall; indoors rooms bloom year-round with baskets of fresh flowers and the warmth of a fire. Winter brings people flocking to Ketchum, Idaho, to ski the slopes of Sun Valley, but for those who take up residence, it's a place for all seasons. Robert and Jean Smith, for example, first came to Ketchum for the skiing but fell in love with everything about it. Five years ago, they set about building the log home they'd always dreamed of. Dr. Smith, an orthodontist who also manufactures Smith ski goggles, and his wife went to Montana to choose the logs and found the biggest suited them best. Though most log homes are constructed by placing one log on top of another and sealing the cracks, the Smiths chose to have the underside of each log carved to fit on the next log, eliminating the cracks or "chinks" in construction. With rough floor plan in hand, they went to a designer for an exterior drawing and then to Mountain Logs of Montana for the raw material and know-how.

By living in a log home the Smiths are part of a growing trend that began in the last decade. More and more people are finding that the romantic and rustic appeal of log homes is exceeded by the tangible advantages of their simple, low-cost construction and relatively flexible design possibilities. In a log home, the five steps of conventional building—framing, insulating, exterior sheathing, interior sheathing and finishing—are combined into one. Because of this, about half the people who choose a log home build it themselves, saving 30 to 40 percent of the total cost.►

Mountain Home For Year-Round Living





Massive hand-hewn logs bring the beauty of the outdoors inside, making the house at one with its mountain setting



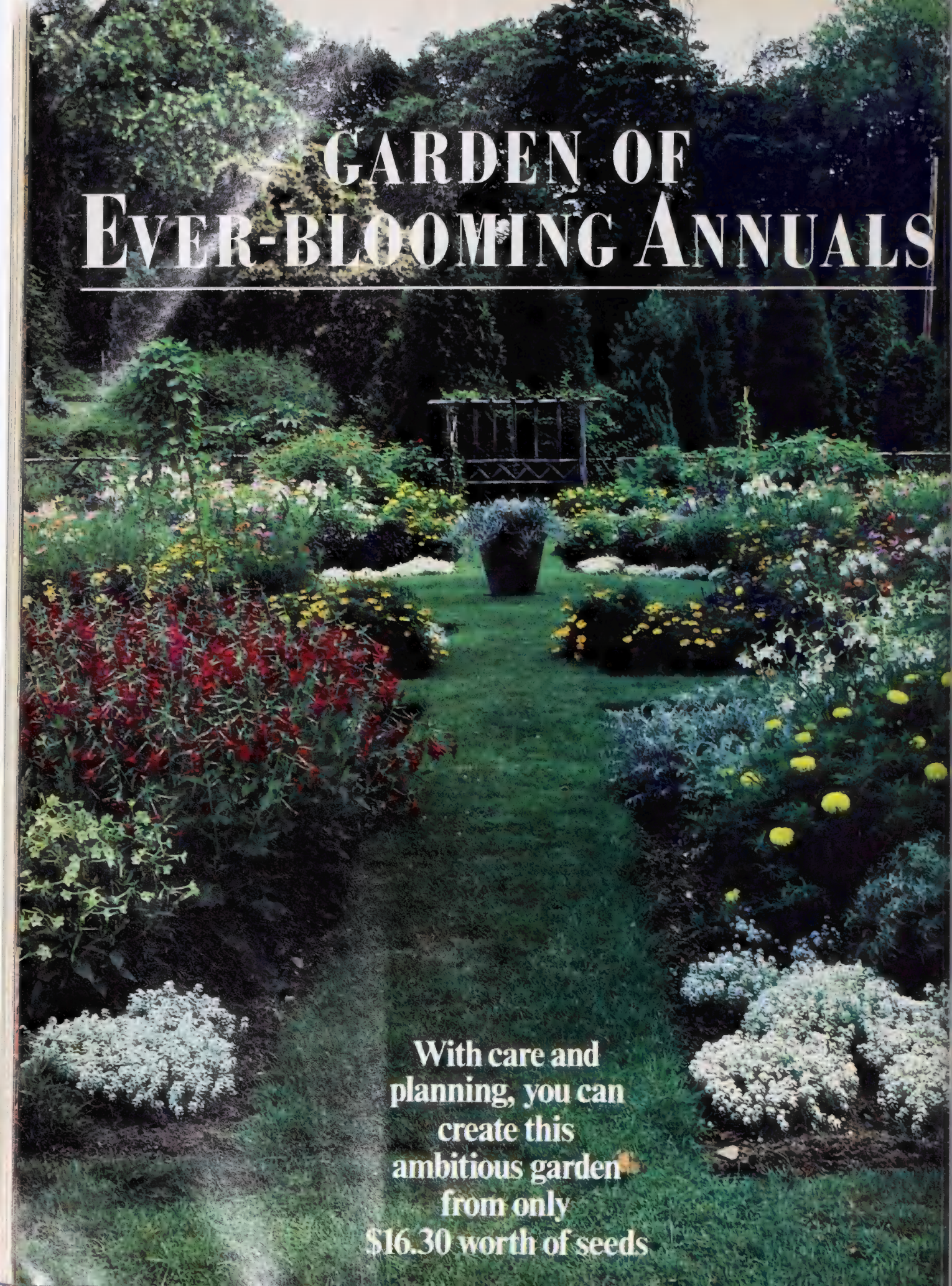
Surrounded by the awesome beauty of the Idaho landscape, the kitchen eating area is a cozy corner nook. The Smiths have fun in this house and it shows—everywhere there are signs of their active life. While the hills outside are still covered in snow, spring comes early indoors with tulips and geraniums.

Living in a log home means a constant closeness to the natural world. Indoors one is always surrounded by bare, hand-hewn logs, their strong presence, their woodsy scent. In the Smiths' home, the high chimney of rough stone draws the eye upward along the dramatic stack-up of logs.

To fit the massive scale of these oversized logs, furniture in this house is oversized too. Most of all, everything is made to be comfortable and worry-free—furniture you can sink into and put your feet on. There are three boys in the family, all of whom play one sport or another all year long, so the house has been made to fit their needs. For the whole family, Ketchum has turned out to be a perfect place to live. "Packing up and moving to a place you love is a notion that appeals to everyone," says Jean Smith. "For us, it really worked."■

—ANN McKEE WISER *Editor* MARY EMMERLING

FOR MORE DETAILS, SEE PRODUCT INFORMATION



GARDEN OF EVER-BLOOMING ANNUALS

With care and planning, you can create this ambitious garden from only $16.30 worth of seeds

When a new garden was planned for Wave Hill, a 28-acre public garden in the Bronx, N.Y., the director of horticulture decided not to create the usual botanical-garden display of impossible opulence. Instead, Marco Polo Stufano chose to create a do-able planting so that visitors could glean ideas for their own home gardens. The result is a spectacular 60-by-90-foot garden *(opposite)* that was created from only $16.30 worth of seeds. This month, as seed catalogs arrive in the mail, you can share in Wave Hill's success and find inspiration for planning your own spring garden.

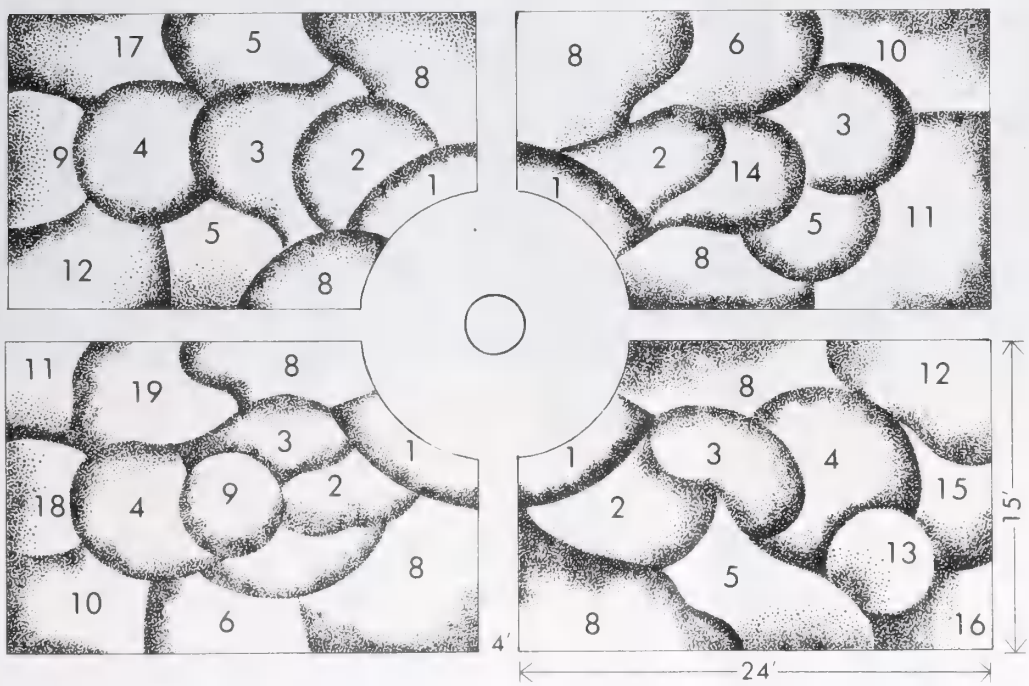
Mr. Stufano found his inspiration during a visit to Nook Farm, a literary community and Mark Twain's Connecticut residence, where a charming little garden in the Victorian style blooms with a cheerful assortment of old-fashioned annuals. Those selected for Wave Hill aren't fussy at all and will grow just about anywhere. They produce masses of flowers blooming continuously from late spring until well into fall. Only conscientious watering and a bit of grooming and weeding are needed.

The plot is divided into eight rectangular beds delineated by grass paths. The plants are arranged by color and organized by height, but this only hints at the extent of this patchwork's rich color and texture. Masses of all-of-a-kind plants create firm footings for the beds. Varieties repeated in the outer points form solid cornerstones. Used this way, even the delicate trumpet-shaped blossoms of the fragrant nicotiana mass to look like clusters of stars reflected on the crests of soft green waves.

In addition to flowers, some plants are included for their foliar effects. Opal basil is an herb with metallic burgundy foliage, and dusty miller has silver leaves. The giant-leafed castor bean has a tropical appearance and soars to an incredible 8 feet in its single season.

And many of these annuals self-sow to return the following year, making the initial investment even more attractive. By the second spring, new seedlings of the fragrant alyssum will be in bloom, and cleome and salvia in bud. If the second year in this garden is like the first, there will still be flowers in December when in some regions the first snowfall brings the garden's season to a close.►

PHOTOGRAPH BY KEN DRUSE, ILLUSTRATION BY SHIRLEY KANEDA



A pot of herbs forms the centerpiece of this breathtaking garden *(opposite)* that includes morning glories climbing up rustic twig tepees, red and green nicotiana, white alyssum, silver dusty miller and yellow marigolds.

The plan *(above)* shows the four central beds out of the eight the garden comprises. Masses of plants give the garden its lushness; mirror plantings provide its appealing formalism. *(A numbered key to plants appears on page 65.)*





Tithonia, Mexican sunflower, is easy to grow. Ricinus, castor bean, has big leaves.



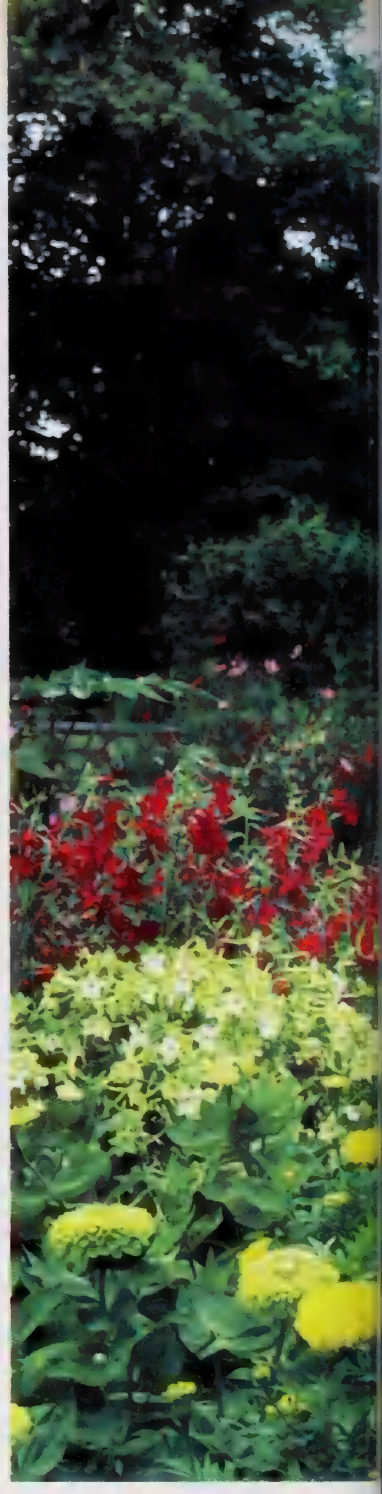


Fragrant alyssum blooms earliest. Cosmos can be cut for great summer bouquets.





Dahlia 'Redskin' has bronzy foliage and mixed colors. Cleomes have lacy blooms.



The secret to success in a garden of annuals, especially one of Wave Hill's scope, is planning. Adapt the plan on page 63 to your space or develop your own. Making a rough sketch will be helpful. You can arrange and rearrange plants on paper so you can order exactly what you'll need.

Start by deciding on a color scheme. Wave Hill's scheme is a free-form melange of color that relies for its structure on repetition and contrast. Next, you should study the catalogs and note the annuals that flower in your chosen colors. Bear in mind that some fussy annuals have to be dead-headed constantly—that is, have their faded flowers plucked off—or they will advance to the seed-producing cycle and cease to bloom. However the ones presented here *(opposite)* will bloom continuously with just a bit of careful grooming.

When you prepare your order, remember that many seed packets contain a hundred seeds—more plants than you'll need. Rather than discard the surplus, ask a few friends to join in your purchase and create gardens of their own.

Seeds can be sown in flats indoors to give them a jump on the season, but all the plants we list can be sown directly in any average garden soil *(see Garden Guide for tips on planning your spring garden)*. If you decide to start seeds indoors, follow instructions on seed packets for early sowing. If not, sow seeds outdoors when all danger of frost is over. At Wave Hill started seedlings were used and set into the garden on Memorial Day.■ *Editor* KEN DRUSE

Ever-blooming Annuals



This corner of one of the garden's eight beds features *(clockwise from top left)* nicotiana 'Crimson King' and 'Nicki Lime,' marigold 'Diamond Jubilee' and green zinnia 'Envy.' The benches that interrupt the split rail fence are perfect for reflection.

WAVE HILL'S SHOPPING LIST OF ANNUALS

1.	Alyssum 'Snow Cloth Select'	$ 1.15
2.	Basil 'Dark Opal'	.55
3.	Cleome 'Helen Campbell'	.60
4.	Cosmos 'Early Sensation Mixed'	.50
5.	Dahlia 'Redskin'	.90
6.	Dusty Miller gymnocarpa	.70
7.	Marigold 'Diamond Jubilee'	1.35
8.	Marigold 'Nell Gwyn'	1.75
9.	Morning Glory 'Heavenly Blue'	.65
10.	Nicotiana 'Crimson King'	.55
11.	Nicotiana 'Nicki Lime'	1.60
12.	Nicotiana 'White Bedder'	.55
13.	Ricinus sanguineus, castor bean*	.80
14.	Salvia 'Victoria'	1.10
15.	Tithonia, Mexican sunflower	.55
16.	Torenia fournieri, wishbone flower	.80
17.	Zinnia 'Envy'	.50
18.	Zinnia 'Peppermint Stick'	.60
19.	Zinnia 'Zenith Giant Blend'	1.10
	TOTAL	$16.30

*All parts of this plant are poisonous

MORE EASY ANNUALS

Ageratum	blue	Four O'Clock	asst.
Amaranthus	red	Gaillardia	asst.
Aster	wht., pink, blue	Globe Amaranth	purple
		Gloriosa Daisy	yellow
Balsam	wht., pink, red	Impatiens	asst.
		Larkspur	wht., pink, blue
Begonia, fibrous	wht., pink, red	Nasturtium	wht., yel., orng., red
Calendula	yel., orng.		
California Poppy	yel., orng.	Portulaca	asst.
Calliopsis	yel.	Salpiglossis	asst.
Candytuft	wht., pink, crimson, lavender, carmine	Salvia	wht., red, purple
		Sunflower	wht., yel.
		Vinca	wht., pink
Celosia	asst.	Xeranthemum, strawflower	wht., pink
Cornflower	blue		

FOR MORE DETAILS SEE PRODUCT INFORMATION

The New American Spirit Is an All-Year Addition to a Summer Home

The big old-fashioned house deep in the country was five bedrooms big: too big to heat in winter and too empty for John and Sarina Mascheroni to spend weekends in on those rare occasions they have to themselves. But they bought it anyway. The Mascheronis, whose contributions to interior design include furniture in the Collection of the Museum of Modern Art, asked their son Mark, a graduate of the Yale School of Architecture, to remodel an adjoining wing. The result is featured on these pages: a separately functioning house-within-a-house in which the family gathers during winter weekends. Furniture designed by Mr. Mascheroni is covered with fabric by Quadrille; armoire by Thomasville.►

The sitting room *(right and below)* is in the leg of an L-shaped wing. A half-wall separates it from the kitchen. This portion of the house was formerly a wood and toolshed.





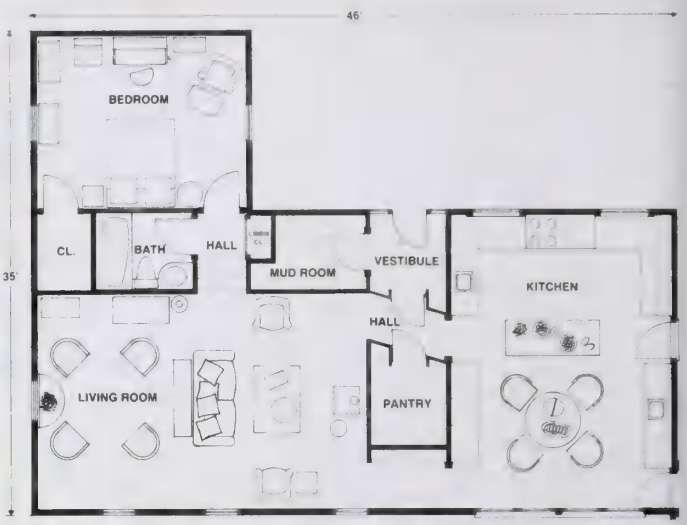
Working for his family, a young son creates a new heart-of-the-house for winter: a sitting room for them all, a kitchen for his parents and a whimsical walk-in pantry to show off his mother's beautiful china



ALL-YEAR ADDITION TO A SUMMER HOME



The roofline of the wing looks just as it did when added in 1927. The fan-topped window and skylight are new.



The new section is connected to the main house by an open porch. Only the wing is heated during the winter months.

The house in my head, the one I'd always dreamed of having, isn't anything like the one we ended up with," says Sarina Mascheroni. "I had thought an 18th-century saltbox would be wonderful to restore. Instead, we have this old-fashioned 19th-century farmhouse—and we love the changes we've made, changes that might not have been possible in a more formal style of house. For example, the 1830s charm of this building hasn't been altered. But the 1830s hodgepodge *inside* has been completely rethought to meet our 1980s needs: energy efficiency and my husband's and my passion for entertaining. *(More about that on pages 83 to 87.)* Now that the wing is finished, the warren of rooms in the rest of the house is charming instead of inconvenient. There was no way we were going to heat six bedrooms, two separate dining rooms and a kitchen. And we were also unwilling to do without the house during the winter, so this new wing—establishing a separate core for living—was the perfect solution. It all evens out in the end. The drawbacks of the large house in winter become its assets in summer."

House Beautiful asked interior designer Gary Crain to blend the Masceronis' own furnishings (the upholstered chairs and sofas throughout the wing) with some traditional American classics in oak and scrubbed pine from Thomasville's American Oak Collection. Mrs. Mascheroni's preference for white backgrounds plays up the textures of natural finish woods, baskets, colorful cottonware and all their cooking gear.►

A spacious walk-in pantry was the extravagance Sarina Mascheroni allowed. The pantry stands behind the half-wall containing the flue of the living room's wood-burning stove. Mullioned glass doors reveal the orderly, colorful groupings of her plates, dishes, crystal and serving things.



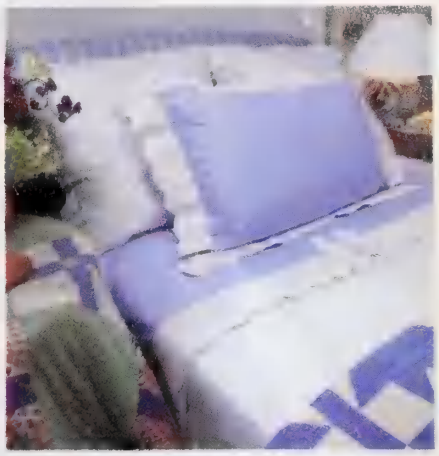


A handsome new kitchen is top priority for this family of accomplished cooks and hosts. Each drawer, shelf, countertop and cabinet has been planned for efficiency and ease of storage.


"Our winter bedroom keeps
the character of the house intact,
at the same time expressing
our personal style. The upbeat look of
the decoration conforms
with the whole new wing."

LL-YEAR ADDITION TO A SUMMER HOME





Cowtan & Tout headboard upholstery

The Mascheronis' winter bedroom *(left)* converts back to a guest room in summer. To acknowledge the change of seasons, little more is required than replacing a winter quilt with a summer quilt from Mrs. Mascheroni's large collection and opening all the windows. Again, working with Mrs. Mascheroni's request for white rooms, Gary Crain selected shades of blue and white for their bedroom in the remodeled wing. The stripped oak secretary by Thomasville, the checked floorcovering and the sprigged cotton upholstery on the slipper chair and chair with ottoman add lighthearted simplicity to the room's cozy proportions.

A full basement and heating system were installed in this wing when it was added on to the main house in 1927, serving for laundry, pantry and servants' quarters. A wall divided these rooms from an unheated wood and toolshed.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A wide summer porch situated under the Mascheronis' summer bedroom welcomes visitors to the large main house.



The summer bedroom is lined with tall windows that overlook orchards of fragrant apple and pear trees



Four-poster bed and table-desk by Thomasville; wool runners from Thos. K. Woodard; upholstered furnishings by Mr. Maschkroni for Swaim; sofa upholstery by Brunschwig & Fils; bed curtains by Hinson; porcelain from John Rosselli; trunk from Evergreen Antiques.





NATURE PRESERVED IN A BIRD SCULPTOR'S BARN



Eldridge Arnold, an award-winning bird sculptor, and his wife, Peggy, have created their own nature preserve, a house whose classic barn exterior was designed to be in harmony with the surrounding countryside. Here, bird-watching is a daily delight and an inspiration for Mr. Arnold's carvings.►



Top: **Eldridge Arnold at work in his studio. In the past six years his sculpture has won "best-in-show" in six competitions and has been exhibited across the country. The museum-quality pieces are highly prized by private collectors all over the world.** ***Above:*** **The Arnold barn designed by John Houk is a pure and simple frame that appears totally natural in its setting.** ***Left:*** **The panoramic view from the Arnold living room through a big 10-by-11-foot expanse is made up of three sections of tempered glass joined vertically.**



A BIRD SCULPTOR'S BARN



TED HARDIN



A small cottage walkway bordered with old-fashioned perennial flowers leads to the Arnolds' barn. Then, surprisingly, the structure opens up high and wide with a cathedral ceiling and exposed rafters. Beautifully carved birds are everywhere—on tables and bookshelves, in drawings and prints and massed in collections. And six live canaries trill sonorously in their high-hanging cages, animating the artful objects. Mr. Arnold's collection of hand-carved antique waterfowl *(left)* stands on a front hall table to welcome guests. Once a bird-hunter, Mr. Arnold turned to bird-carving as a second career in 1976. He began with the traditional American folk craft of carving decoys.

Besides the main 25-by-44-foot room, the house has space for two separate studios: Mr. Arnold's workroom and his wife's, where she executes painted wood finishes in the 18th-century manner. A balcony connects the two studio wings; the library-sitting room *(above)* is tucked under the overhang to make a cozy winter retreat.

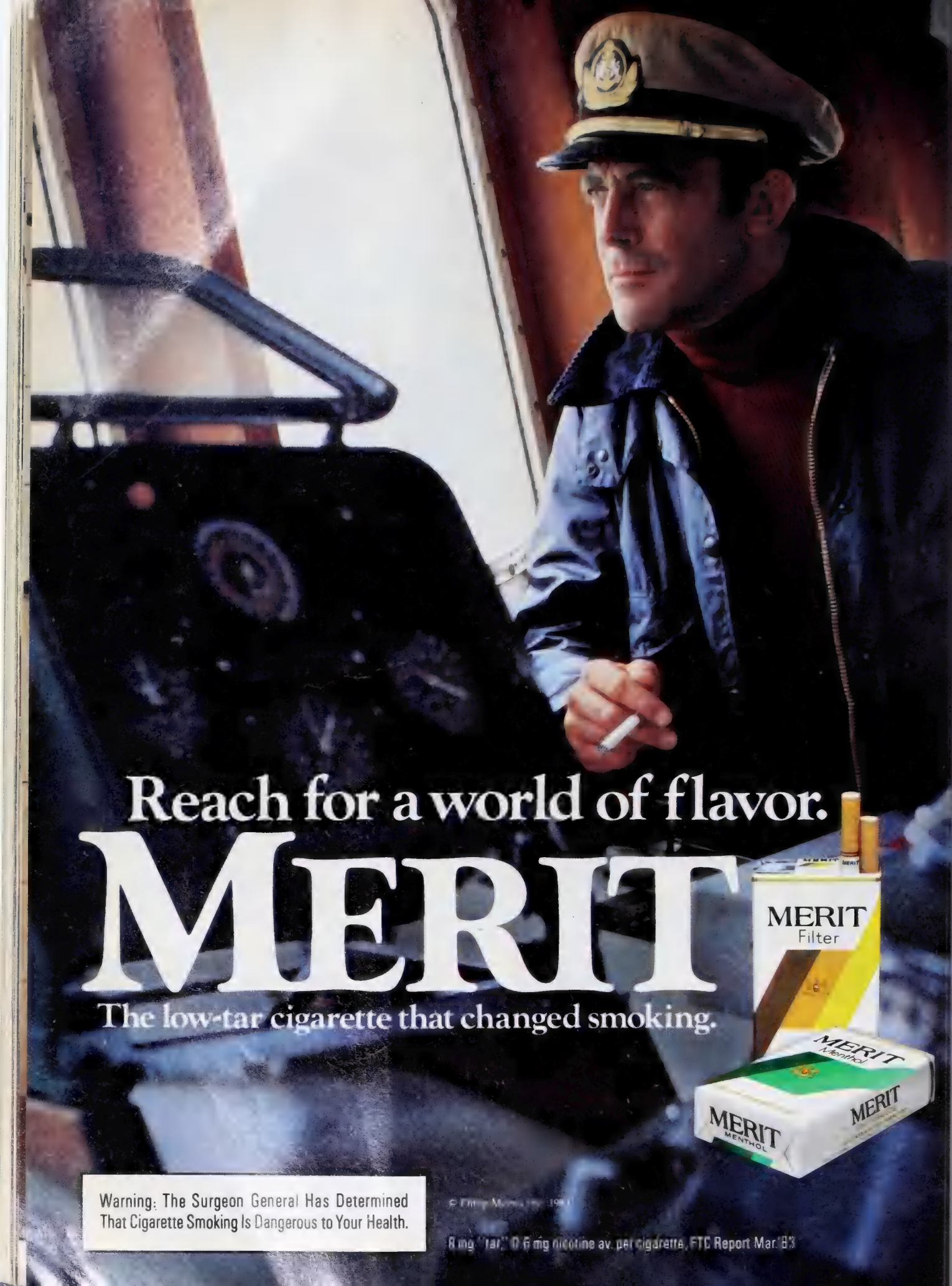
Mr. Arnold's sculpture is rarely on display for long in his house as it is in great demand by museums and private collectors. He carves only about five new pieces each year, barely filling these requests. The life-sized yellow-billed cuckoo *(left)* is made with 16 separate pieces of thin bass wood in each delicate wing; the millions of feathery indentation lines are etched in with a wood-burning pen. The bird is painted with washes of acrylic, then left unsealed for a natural look.■

Editor PATRICIA CORBIN



BIRD PICTURE MADE AVAILABLE AND NELSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION


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8 mg. "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar. '83

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q **I am sure this is a French chair, but the periods of French decorating styles are very confusing. How old is this type of chair?**

—S.I., Arlington, Tex.



A. Your chair is called a lyre back chair. It is a style that was popular in France at the end of the 18th century and is part of what is called Louis XVI style. It may help you to remember the old furniture collector's joke that "Louis the XV was curly, but Louis the XVI was straight." This refers to the shape of the legs and the overall contour of the furniture that was popular during the reign of these two kings. The lyre back chair was probably inspired by the rediscovery of the decorative styles of Pompeii. Your chair was sometimes called a *chaise a l'anglaise* (the English chair) in French catalogs because it resembled the pierced-back chairs that were originally popular in England. Your chair should sell from $1,500 to $2,000. Later copies of this style of chair are worth about $500.

Q **What can you tell me about my painted chair?**

—R.L.J., Corpus Christi, Tex.

A. Your chair appears to be English in the Regency style. The Regency period in England lasted from about 1790 to 1840; during this time George was Regent and became King George IV. Regency designs included the work of Thomas Sheraton and others. Chairs and tables were often moved from the side of the room where they were normally placed in appropriate seating groups for tea or meals or social events. Designers made the furniture light in weight and sturdy. The cane seat, metal decorations and painted wood graining were typical of the period. The value of a chair like yours, in fairly good condition, is about $500.



Q **What can you tell me about this mahogany chair?**

—D.L., Dunwoody, Ga.

A. Your chair has the spade feet that are often found on English furniture. Some American chairs also had this style of leg. What you have is a late-18th-century Hepplewhite shield back chair. Some chairs of this type were made with decorative brass tacks holding the fabric to the frame; others had the front seat rail showing. The shield back chair is still being made in England and America. The best way to date such a chair is from the inside construction features that often cannot be seen unless the upholstery is removed. A chair of this type, made before 1810, is worth about $2,500.

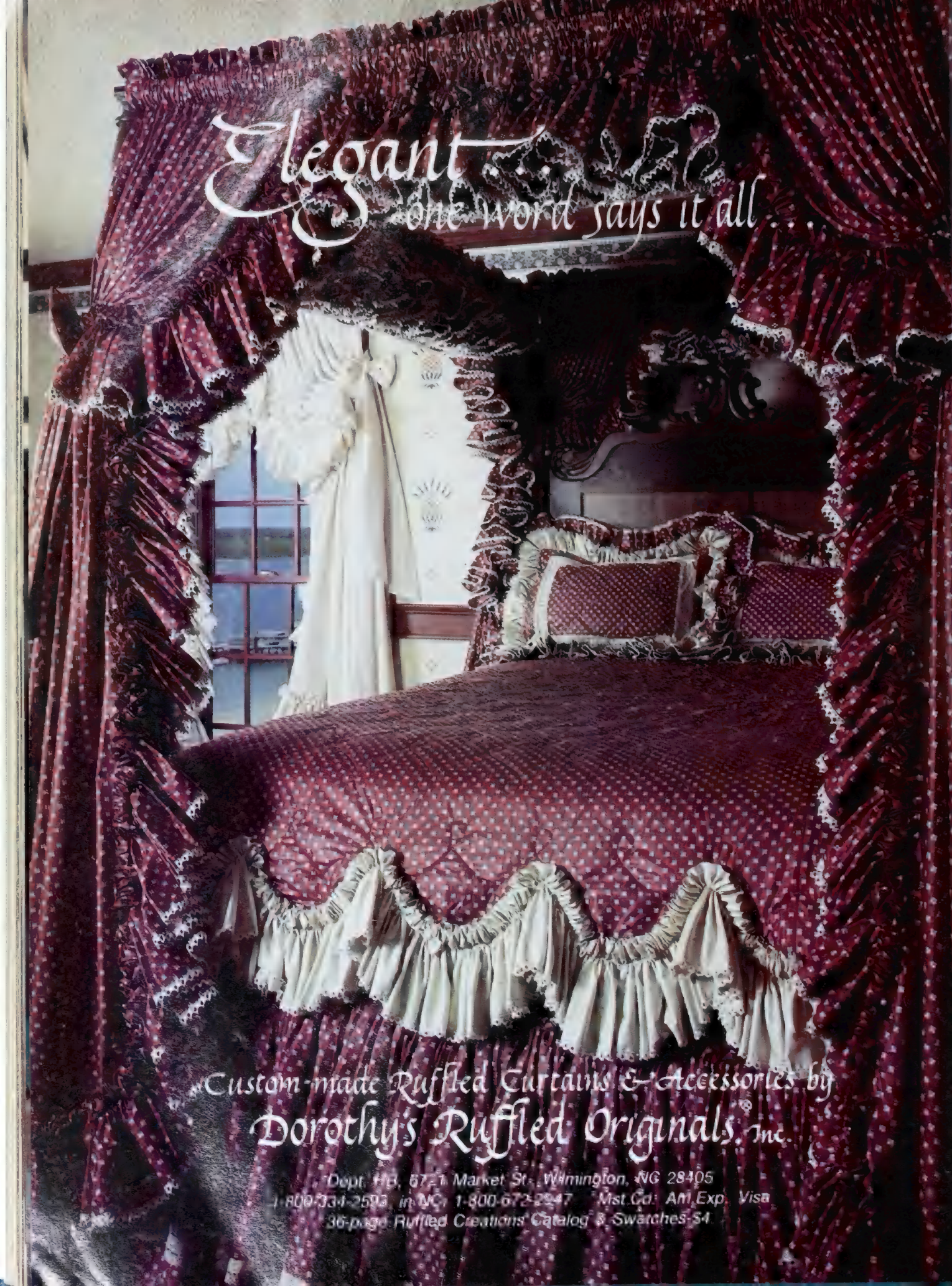


Q **We found this in our basement. Is it safe to use it out of doors or will it be destroyed in our snowy winter climate?**

—M.L., Lansing, Mich.

A. Cast iron furniture was made for use in the garden. Your chair resembles a pattern by J.L. Mott made by the North American Iron Works of New York in the 1880s. Look for traces of paint layers on the chair. Most 19th-century pieces were painted in dark colors while the more recent pieces are painted white. Chairs can be used outdoors but should be covered with paint to avoid rust. Protect it with a cover if it must remain in the snow. It would be better to keep it inside until spring. Yours would sell for about $500.■




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WHERE TO FIND IT

Look to the experts before choosing long-sought antique china

By SYLVIA SUNDERLIN

Collecting one-of-a-kind antique decorative porcelain or pottery, sometimes called "cabinet china," is a satisfying pursuit, but has drawbacks. Canton bowls, Meissen plates, even miniature Derby tea sets, take up display space. A few shelves, a vitrine, a glass-door wall cabinet may soon be outgrown unless careful selection is practiced. When one is faced with having to specialize, when tastes change and develop, when it is necessary to weed out, upgrade and refine collections—then is the time to seek out the best from experts.



TEAPOT COURTESY OF JANET BRADY YANCEY

This exquisite mint-condition teapot *(above)* of blue and white soft-paste porcelain in the Waiting Chinaman pattern (c. 1760 to 1770) was manufactured at the earliest Worcester factory.

The Antiques Market, 881 Whalley Ave., New Haven, CT 06515; (203) 389-5440—The Levines' two specialties are antique Wedgwood—jasperware, basalt and creamware—and Belleek articles of all kinds of the first, second and third black mark periods (no green mark). Unusual Wedgwood pieces available (subject to prior sale) include an 18th-century black and rust encaustic urn and a French porcelain clock with blue jasper plaques and many jasper pieces in all colors, particulary in blue. Polaroid photos are sent upon specific request. Shop hours: 10:30 A.M. to 5:00 P.M., seven days a week.

The Blue Plate Antiques, PO Box 333, Sherborn, MA 01770; (617) 655-3971—Gloria Kluever answers all inquiries about matching or filling for Flow Blue patterns and pieces. A catalog of representative stock is $2.50, or send a specific request with a stamped self-addressed envelope. Photo will be returned if wanted article is in stock.

Century House Antiques, 77 Church St., Charleston, SC 29401; (803) 722-6248—Antique English Worcester and Derby china is Katharine Coleman's specialty—dessert and tea sets, compotes, plates. She has some Chinese export china and Imari. Inquiries are invited. Shop open 10:00 A.M. to 5:00 P.M., five days, closed Wednesdays.

James Galley, PO Box 187, Collegeville, PA 19426; (215) 489-2828—Mr. Galley deals largely in Chinese export china, including famille rose, armorial, early-19th-century Canton, Fitzhugh. Polaroid photos furnished on request.

Elinor Gordon, PO Box 211, Villanova, PA 19085; (215) 525-0981—Mrs. Gordon has a long-standing reputation for her excellent, comprehensive collection of Chinese porcelain, including armorial pieces, Lotus design, Fitzhugh, early Imari and some rare American trade pieces. Photos will be sent on request.

Meissen Shop, 343 Worth Ave., Palm Beach, FL 33480; (305) 832-2504—The Schwalberg Meissen porcelain collection includes several historical pieces, such as an impressive blue and white soup tureen, c. 1750; a rare Kändler figurine and many other decorative pieces, caddies, cups and saucers, chocolate pots and teapots (all subject to prior sale). Photos sent on request. Shop hours, 10:00 A.M. to 5:00 P.M., Monday through Saturday.

Charles Perry, PO Box 724317, Atlanta, GA 30339; (404) 952-7033—Mr. Perry's small but select stock of 18th-century Chinese export china includes armorial, famille rose and some famille verte, all in perfect condition. He welcomes inquiries and will gladly send photographs.

Seal Simons, 473 W. Ellet St., Philadelphia, PA 19119; (215) 247-2062—Mrs. Simon's exclusive specialty is Wedgwood. She has more than 500 pieces, from 1759 to 1890, including a complete range of vases, bowls and tea sets in assorted colors in jasperware, early creamware, basalt bowls, figurines, wall plaques, vases and candlesticks. Period and condition are guaranteed.

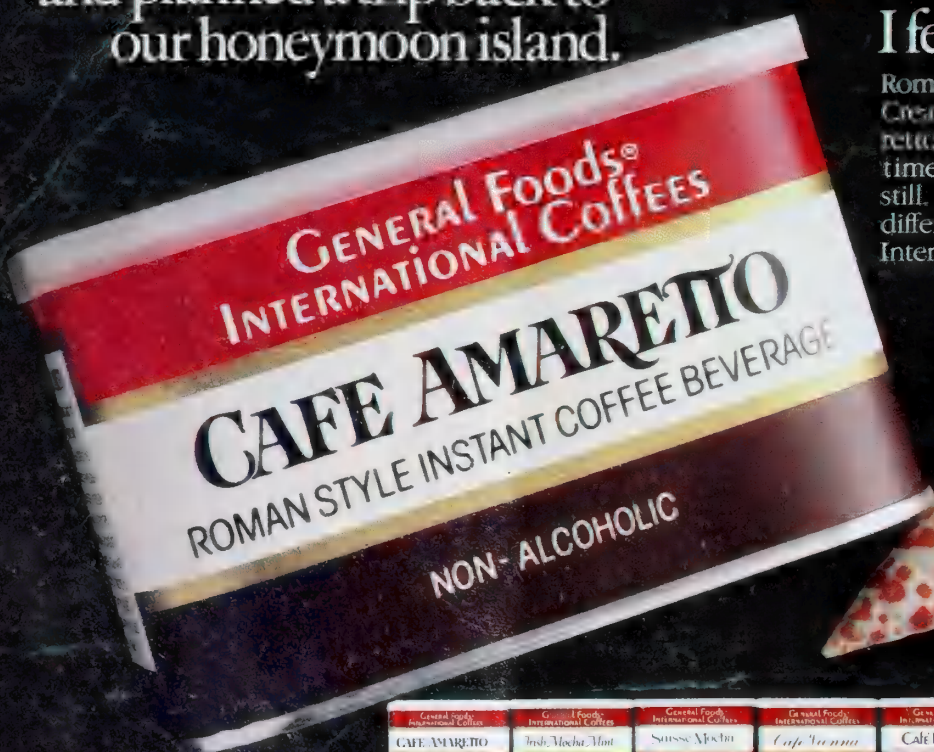
Jayne Spurr Galleries, 201 N. Fairfax St., Alexandria, VA 22314; (703) 548-6262—Rare French and English antique porcelain pieces make up this firm's stock, such as 18th-century blue and white Worcester, Sèvres, Staffordshire, in such articles as plates, teapots, baskets, vases and many other collectors' pieces in superb condition.

Janet Brady Yancey, PO Box 7253, Richmond, VA 23221; (804) 285-0773—Mrs. Yancey's small, select stock includes 18th-century English porcelain, mostly Worcester of the 1750 to 1783 period, such as teapots, cups and saucers, bowls, baskets and vases. She has some Sèvres and some other English makers. By appointment.■

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Last night, John and I watched the snow fall,

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NO-WORK, ALL-FUN WEEKEND MENUS

ENTERTAINING IS EASY WITH PLAN-AHEAD MEALS EVEN YOUR GUESTS CAN HELP MAKE



WILLIAM P. STEELE

PIZZA AL VÉRDE E RÓSSO

Time for your friends and memorable meals—you really can have them both. It's all in planning ahead, making the most of the time you have whenever you have it. This is the conclusion John and Sarina Mascheroni have come to after years of experience and a lot of clever ideas about what-works-best-and-why. Here's how they do it with brio! (See their great new kitchen in its own special wing, page 69.)►





First things first: No weekend would feel complete without one or two of John Mascheroni's delicious baguettes. The clever part: The dough he makes for the long loaves doubles as crusty pizzas (left and previous page). *Once mixed and having gone through its first rise, the dough freezes for a week or two (heat, not cold, kills yeast). It only needs thawing (about an hour) to be ready for use.*

WEEKEND MENUS

FRIDAY NIGHT

*Pizza al Vérde e Rósso**
Green Salad With John's Dressing
Fruits and Cheese

SATURDAY SUPPER

*Breast of Chicken Cutlets With Mushrooms**
Sarina's Red Potato Salad
*Sarina's Apple Pie**
*John's Baguettes**

SUNDAY BRUNCH

*Homemade Pasta With Three Sauces**
Salad With Olives
*John's Baguettes**

STARRED RECIPES BEGIN ON PAGE 98



SERVE-YOURSELF BREAKFAST

Sarina Mascheroni's weekend mornings are precious and private, but her guests would never guess. Even though she's up very early, all the breakfast fixings have been assembled the night before—a bowl of berries, a cruet of maple syrup, a pitcher of waffle batter whipped up fresh in minutes, a pitcher of fruit juice, a basket of oversized muffins from the baker the day before, a pot of hot coffee, butter, jams, cream, sugar, knives, forks, spoons at the ready. And it's all served in the special nook where the guests can help themselves. Sarina is then free to relax, knowing her guests are cared for beautifully.

Here's the simple secret to doing it all," says Sarina Mascheroni, whose own life is filled with appointments and projects each day of the work week. "You have to love what you're doing no matter when you can do it. It means taking advantage of each moment you're offered. And doing what you love means you're always bringing pleasure into your own life as well as into the lives of those you care for. Why else would you entertain?

"I plan ahead. It's so easy. I keep a generous quantity of homemade staples on hand at home, always. We're never without a freezer filled with John's pizza-bread dough or my tomato or pesto sauces packed in airtight plastic containers. These sauces are the basis for many meals. The pesto for pasta Friday night is an ingredient of my red potato salad on Saturday. When fresh basil is available we make large quantities to last the year. It's their versatility that makes informal entertaining possible. What *doesn't* go with tomatoes or pesto? The fact that everything is homemade means it's fresh, even though it may have been frozen for months. The result is the same. It tastes special. That's why it's worthwhile to make it yourself. John also makes his own pasta dough. That freezes too. I don't have time to put up berries so I pick them fresh in season, blend them with some sugar and freeze them. Take out a bag and pop into muffins or on waffles or on cereal—they're fabulous. I also keep red pepper vodka on hand for tomato sauces. It adds depth and zest to poultry and fish."►



SATURDAY SUPPER

You can seldom go wrong with chicken. Once again the key to this absolutely delicious, easy-to-make course is that only two fresh ingredients are required; the rest are all either dried, canned or frozen. Occasionally Sarina Mascheroni takes some pesto from the freezer, melts it into chicken broth and drizzles this impromptu sauce over poached chicken cutlets before bringing the dish to the table—another use for pesto. The apple pie is made with apples from the Mascheronis' own orchard—a blessing of nature. The red potato salad with pesto is quick and flavorful. With a light salad of greens and John's fresh bread, the supper is a hit.



SUNDAY AFTERNOON BRUNCH

Pasta-drying drawers were built for the Mascheronis' new kitchen, reflecting John's passion for having enough of the real thing always on hand. It happens that he is a marathon runner and that the nutritive qualities of pasta serve his needs very efficiently. (See his recipe on page 98.) *Pasta dough also freezes; Mrs. Mascheroni puts hers into boiling water directly from the freezer without thawing—a time-saver.*

Since brunch is likely to be the only meal that brings everyone together on Sunday, Sarina plans a hearty menu that includes three sauces: pesto, cream with red pepper vodka, and fresh tomato. The sauces take a matter of minutes and the pasta is a snap to prepare. ■ *Editor* BEVERLY MCGUIRE

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION


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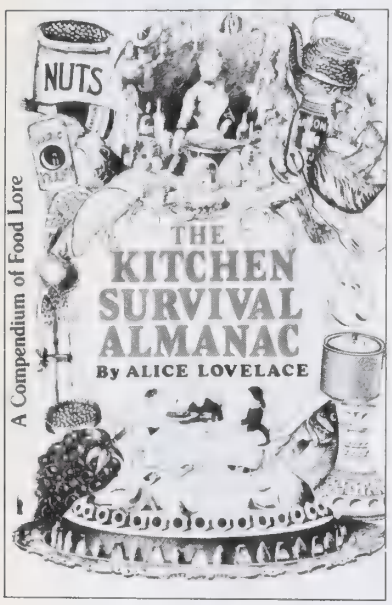
By KATRIN TOLLESON

Special Party Light

Candles give the warmest glow for a winter party, adding glamour and soft light to any occasion. Here are a few ways to use them: ● Place 8 or 10 large, fat, white candles on a flat-bottomed platter (fill with ½ inch of water to keep heat from cracking them). Place around the house and watch as the candles form beautiful shapes while they burn. ● Light a snowy dark path to your house with rows of candles in paper bags. Take plain brown lunch bags, lay flat, snip patterns into the side. Open, weight with 2 inches of sand, nestle a votive candle in the middle and light. ● Try nestling votive candles in different fruits and vegetables for table centerpieces: Hollow out artichokes and put candle in center or use round squashes, lemons, tangerines, and red peppers.



CARL WALTZER



COOK'S "MUST"

Finally, everything you need to know about the kitchen is in a handy comprehensive guide: recipes for making the flakiest pastry and your own vanilla extract, even homemade beauty aids. Lots of money-saving tips, practical solutions to everyday household problems. Southern Lite Publishing Co., Atlanta, Ga., $9.95.

HOLIDAY S.O.S. For cleaning linens and lace, Barbara Ohrbach of Cherchez, 864 Lexington Ave., NYC, suggests using Orvus soap and rinsing with bottled water to prevent rust. Store between sheets of acid-free paper. Soap, $10.50 ppd., paper $5.50 ppd. for 10 sheets. Call (212) 737-8215. ● To ripen avocados: Place overnight in paper bag filled with flour. ● To get rid of garlic odor, rub hands over a stainless steel spoon under running cold water.

Goat Cheese Tart

1 small yellow squash
1 small zucchini
3 small plum tomatoes
1/2 log Montrachet cheese
3 tablespoons olive oil
Oregano

Slice first 4 ingredients in thin slices. Arrange in a 10-inch round oven-proof dish, alternating ingredients in circles. Sprinkle with olive oil and oregano. Bake at 325° for 1 hour. (For goat cheese recipes, look for *The Goat Cheese Cookbook*, new from Laura Chenel and Linda Siegfried, Peaks Pike Publishing Co., Calif.)

CHILD CHEF?

Discover America's future chefs at an early age. The Hotel Inter-Continental New York offers cooking classes for children ages 7 to 14, taught by hotel chefs. Individual classes, $20; 6 classes for $90. Call Melanie Illian at (212) 775-5900.■



SUSAN KOSHNER

Why won't Pepperidge Farm make its cookies in nice neat molds like everybody else?

Pick up any package of run-of-the-mill cookies and you'll see things that horrify our bakers. All the cookies are the *same*. Same shapes. Same ridges. Same everything.

Not so with Pepperidge Farm cookies. Our bakers snub cookie cutters. With a few special exceptions (see the Fruit Cookie picture at bottom right) our bakers even snub molds.

This isn't contrariness for its own sake. We want our cookies to look as homemade as Grandma's, with all the little imperfections that a proper homemade cookie should have.

So our circular cookies are imperfectly circular. Our swirled cookies don't all swirl the same way. Our chocolate sandwich cookies are sometimes a bit cockeyed, because they're sandwiched by human beings, not machines.

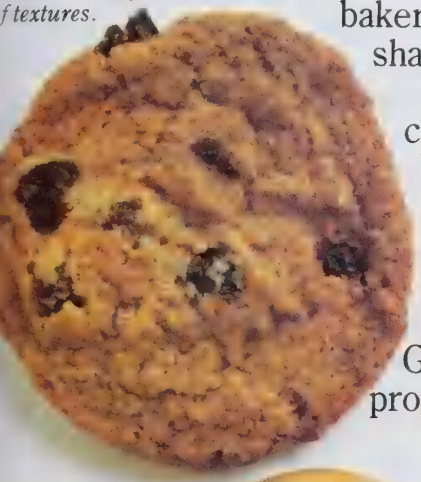
Since no packaging machine automatically adjusts itself for every lopsided cookie that comes along, all our cookies are stacked by hand.

Of course, there's more to Pepperidge Farm cookies than quirky irregularity. There's the old-fashioned *taste* that comes from using only the best ingredients.

We use unbleached wheat flour and only pure vegetable shortening. We shun artificial colorings, flavorings, and preservatives. The only preservative is the sturdy, foil-lined bag.

That's how our founder, Margaret Rudkin, baked when she began making cookies in 1955. She believed it was worth the fuss and bother to bake a *proper* cookie.

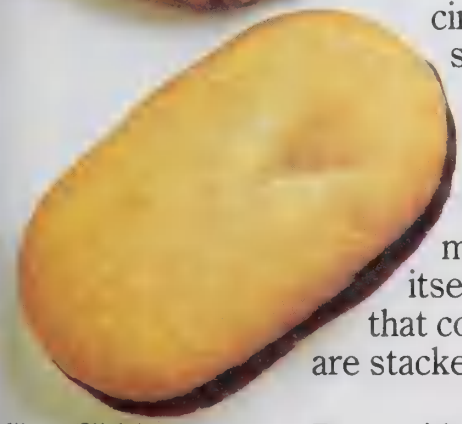
We still believe that today.



Raisin Bran (Bumps and all). We could grind up the ingredients. But bumpy, whole raisins with wheat bran make this cookie a medley of textures.



Chocolate Chip (Randomly sprinkled). No miserly computer doles out chips-per-cookie. So, while every cookie is generously sprinkled throughout with real chocolate chips, some are sprinkled extra-generously.



Milano (Slightly lopsided). Cookie-loving humans line up the halves rather than a machine. If a cookie broke, would the machine care?



Fruit Cookie (A fruity oddball). It's a rare Pepperidge Farm cookie that's made in a mold. But we had to mold a well in this one for the delicious strawberry, apricot-raspberry or apple filling.



Ginger Man (Uncut). No cookie cutter shaped this munchable creation. He gets his scrumptious flavor from sweet molasses, ginger, and a sprinkling of sugar crystals.



It's worth the fuss and bother to bake a proper cookie.

WINE & GOOD SPIRITS

By PETER QUIMME



THE SWEETER WINES: ASTI SPUMANTE

Italians love sparkling wines of all types and drink them on all manner of occasions—certainly more frequently and more casually than most Americans. We tend to think of the best sparkling wines as dry, to be enjoyed as an aperitif, and primarily for special celebrations. But dryness isn't everything. Italy produces one of the world's most delightful fruity-sweet sparkling wines from the fragrant muscat grape—Asti Spumante. It's unmatched as a festive dessert wine and for casual afternoon or evening sipping with friends and family.

Asti Spumantes have a delicate, fruity aroma and a light, fresh flavor with an appealing sweetness. They are also low in alcohol. Best of all, they're modest in price. Serve them, as the Italians do, with fruit—particularly berries—and with pastries and cookies.

Recently I tried a number of examples and particularly recommend five: Gancia, Fontanafredda, Martini & Rossi (all about $8), Bonardi ($6) and Cella (also about $6).

Two buying hints: ● Look for bottles labeled *Asti* Spumante, as *spumante* alone is a general term for both dry and sweet sparkling wine. ● Asti Spumante is not appealing when it is too old or has been badly stored, so buy from a retailer with a good turnover.

GOOD VALUES: THE WINES OF OLARRA

Spain's best known red wine region, Rioja, is home to a number of fine producers. Wineries—called bodegas there—are famous for their dry, stylish reds aged in oak barrels. This gives the best reds an attractive, cedary, almost vanilla-like nuance.

Recently I've been particularly impressed with the excellent, reasonably priced wines from Bodegas Olarra, a relatively new, decade-old enterprise. The whites are fresher in style than most examples from Rioja and well worth their price. Look for the '78 and '79 Olarra Banco Secco and the lighter, fruitier 1981 Reciente (all are about $4).

Among the reds I've enjoyed the light but flavorful '76 Tinto (about $4), the mature, scented 1970 Tinto "Gran Reserva" and the even richer, deeper, more complex 1970 Cerro Anon "Gran Reserva" (both about $9).

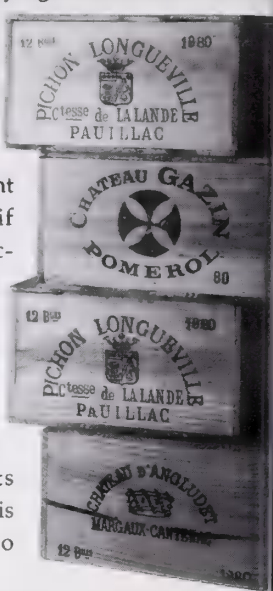
Serve with rich, Spanish dishes such as braised quail or rabbit and with Spanish cheeses such as Manchego.

SHOULD YOU BUY BORDEAUX WINE FUTURES?

This past fall and winter, wine shop advertisements and catalogs have been promoting '82 Bordeaux wine futures. What they're offering customers is the chance to buy red Bordeaux wines from that vintage a year or more before they are shipped to this country. In fact, these wines haven't even been bottled yet. "Hurry," the ads urge, "to reserve your share of the best vintage since 1961 at very low prices." The implication is that when the wines arrive in 1985 they will cost much more, and you will save by buying now.

It's true that the 1982 vintage seems to be a magnificent year for Bordeaux. Many are convinced that '82 is superlative and will be legendary. But before you rush out to snap up case lots of *your* favorite Bordeaux château, consider some facts: Contrary to what the ads imply, you may end up saving little, if any money, by buying ahead. A case in point: Because of a favorable dollar to franc ratio, some 1981 Bordeaux cost no more now than when first offered as futures two years ago. Since buyers paid in advance and their money was tied up without interest for two years, they actually lost money. Another reason wine lovers are urged to buy futures is to get their share of scarce wines from certain châteaux. But that makes sense only for passionate collectors who insist on certain labels.

I believe the average wine lover is better off buying wines from earlier Bordeaux vintages still available at reasonable prices—such as the excellent '79s. But if you're a collector who wants to buy, a reputable wine shop that will always stand by its commitments is the one to choose.■



May all your crystal be bright.





The Cascade look: Virtually spotless.

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



FOR THE SERIOUS CHEF

Cuisinart Commercial Stainless Steel Cookware was designed with serious cooks in mind. Heat is evenly distributed through the addition of a copper disk on the bottom sandwiched between stainless steel layers. Cool-to-the-touch handles allow cookware to go from the top of the stove to the oven for baking and broiling. The eight-piece set, part of an extensive selection of shapes and sizes, retails for $360 and includes a 9-quart marmite (stockpot), 3¾-quart saucepan, 2-quart saucepan and a 5½-quart Dutch sauté pan. All come with covers.

COOKWARE: PROS AND CONS

ALUMINUM (ROLLED OR CAST)
• Conducts heat evenly. • Light weight and easy to handle. • Heavy gauges resist denting and warping.

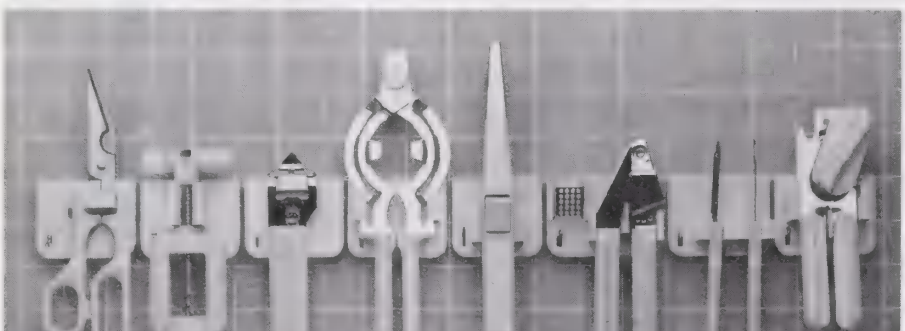
STEEL (STAINLESS OR CARBON STEEL)
• Stainless is durable and bright. • Prone to "hot spots." • Mixed with copper or aluminum for better conduction.

CAST IRON
• Slow and even heating. • Very heavy and durable. • Rusts easily. • A tendency to absorb food odors.

GLASS CERAMICS
• Decorative. • Oven-to-table. • Primarily oven ware. • More fragile than most wares; shatters easily.

COPPER
• Excellent heat conduction. • Very expensive. • Tin linings have a tendency to wear thin with use.

PORCELAIN/ENAMEL
• Outer layer cracks and chips easily. • Available in many different colors and patterns.



Easy-to-reach kitchen utensils, each with its own wall mount, come with handles in white, red or brown and retail from $8 to $17. The self-adhesive brackets can also be screw-mounted. From Leifheit.

TOOLS OF THE TRADE

Pierre Franey's Kitchen, new from New York Times Books Co., is more than a cookbook. It's a compilation of this noted chef's comments about cooking equipment, from the basics to the exotic, that he deems necessary for a well-stocked kitchen. The virtues of each are discussed and original recipes utilizing the items are included. Mr. Franey also provides helpful information for designing a workable kitchen. The book retails for $14.95.

MICROWAVE CORNER

SELECTING COOKWARE

The shape of the cookware used in a microwave oven greatly effects the speed and evenness with which the food is cooked. The most efficient shape—round with a hole in the middle—allows microwaves to enter the food evenly through the greatest number of surfaces. This shape is ideal for food that can't be stirred. A simple round shape is nearly as efficient.

Square or rectangular cookware should have rounded corners to reduce the concentration of energy produced by sharp corners that cause food to cook faster in these areas. Sides should be vertical—sloping sides cause uneven distribution of food.

A shallow container is usually preferable because it allows food to spread over a large thin area exposing more of its surface to microwave energy. The exception is food which rises or includes a great deal of liquid. A trivet or roasting rack placed inside a container is helpful for steaming vegetables as well as for cooking meat, raising it above its own juices to prevent a "stewed" effect. A rack under a cake pan or other shallow dish will bring the food nearer the center of the oven and generally assist in more even cooking.■



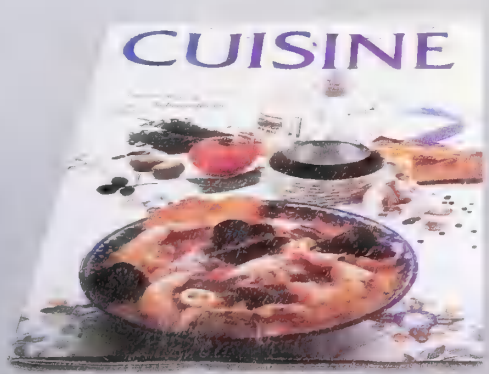
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QUICK COOK

The best of the wurst: A hot and hearty kielbasa, beer and onions supper



Americans often overlook ethnic sausages when preparing easy meals. The ubiquitous hot dog somehow tastes better at the ball park than it does at home, but Polish kielbasa simmered in beer and onions is a hearty and filling repast for a cold winter night. Serve the sausage with a warm salad of winter vegetables and rye bread with sweet butter. Try oatmeal shortbread and brownies for dessert. Serves 4 to 6. —MARTHA STEWART

Kielbasa Simmered in Beer and Onions

- 4 tablespoons butter
- 4 to 5 small onions, thinly sliced
- 1 kielbasa (2 pounds)
- 2 bottles of beer (12 ounces each)

1. In large heavy skillet melt butter and sauté onions over medium heat until translucent.
2. Add kielbasa to pan and brown 3 to 4 minutes on each side.
3. Pour beer over sausage and onions. Bring to boil, reduce heat and simmer, uncovered, for 25 minutes.
4. Remove kielbasa and onions from pan and put on a serving dish in warm oven. Reduce beer over high heat to 2 cups. Pour over kielbasa and serve.

Warm Salad of Winter Vegetables

- 2 pint boxes of Brussels sprouts
- 1 bunch carrots (about 5), peeled
- 7 to 9 small red or white new potatoes

Dressing:

- 1 egg
- 2 tablespoons Dijon mustard
- 3 tablespoons cider vinegar
- 1 tablespoon celery seed
- 1 tablespoon walnut oil (*optional*)
- 3/4 cup vegetable oil
- Salt and pepper to taste
- 2 scallions, finely chopped

1. In separate pots of lightly salted water cook Brussels sprouts, carrots and potatoes until tender but not mushy.
2. In mixing bowl combine egg, mustard, vinegar and celery seed. Whisking constantly, add oil in slow stream until all is incorporated. Season with salt and pepper.
3. Arrange vegetables in salad bowl. Pour dressing over them and sprinkle with chopped scallions.

Oatmeal Shortbread

- 3-1/2 cups rolled oats
- 2/3 cup brown sugar
- 1/4 cup all-purpose flour
- 1/2 teaspoon salt
- 3/4 cup (1-1/2 sticks) unsalted butter at room temperature
- 1 teaspoon vanilla extract

1. Preheat oven to 350°. In large mixing bowl combine all dry ingredients.
2. Add butter and vanilla and work into flour with wooden spoon or your fingers until mixture is crumbly.
3. Press dough into a well-buttered 9-inch-square baking dish. Bake for 15 minutes until golden. Cool thoroughly before cutting into squares.

Chocolate Chocolate-Chip Brownies

- 1/2 cup (1 stick) unsalted butter
- 2 squares unsweetened chocolate (1 ounce each)
- 1 cup sugar
- 1/2 cup flour, sifted
- 1/2 cup chopped pecans or walnuts
- 1/2 teaspoon baking powder
- 1 teaspoon vanilla extract
- 2 eggs, slightly beaten
- 1 cup semisweet chocolate chips

1. Preheat oven to 350°. Butter an 8-inch-square glass pan.
2. Melt butter and unsweetened chocolate in top of double boiler. Remove from heat and stir well. (Or you can melt the butter and chocolate in the oven.)
3. In mixing bowl combine butter-chocolate mixture with sugar, flour, nuts, baking powder and vanilla. Stir well with wooden spoon.
4. Add eggs and mix thoroughly. Stir in chocolate chips.
5. Pour batter into prepared pan and bake for 30 to 40 minutes, or until toothpick inserted in center comes out clean. Do not overcook. Brownies should be moist and chewy. Cool thoroughly before cutting into 2-inch squares. Makes 16. (*Note:* Brownies freeze extremely well. Wrap in plastic wrap. Thaw in their wrappings.)■

Mmm...deliciously Oriental Sweet 'n Sour Chicken. MINUTE® Rice makes it short 'n sweet, in just twenty minutes—and in one pan complete. You can't do that with slow cooking rice that has to be cooked first.

Enticing Sweet 'n Sour Chicken in twenty minutes. A complete main dish recipe made MINUTE® Rice perfect, every luscious time. Recipe on box.



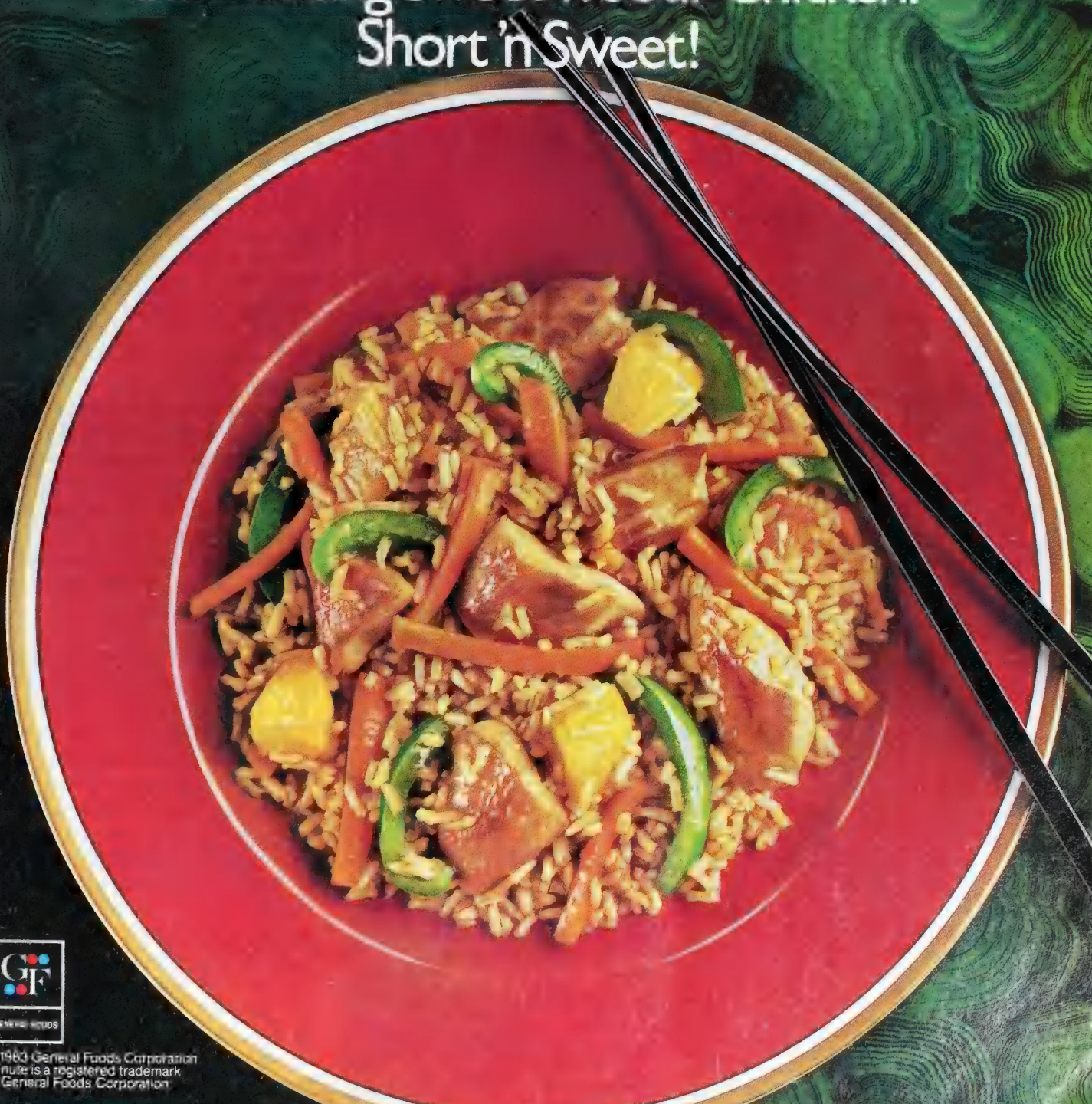
Sweet 'n Sour Chicken

1 lb. boneless chicken cut in cubes
2 tbsp. oil
1 garlic clove, minced*
1 cup green pepper strips
1 cup carrot strips
1¼ cups chicken bouillon
¼ cup soy sauce*
2 tbsp. sherry (optional)
3 tbsp. vinegar
3 tbsp. brown sugar
½ tsp. ginger*
1 can (8 oz.) chunk pineapple in juice
1½ cups MINUTE® Rice

*Or use ¼ cup teriyaki sauce.

Brown chicken in oil. Add garlic, green pepper and carrots; saute briefly. Add bouillon, soy sauce, sherry, vinegar, sugar, ginger and pineapple with juice. Bring to a full boil. Stir in rice. Cover, remove from heat and let stand 5 minutes. Stir before serving. Makes 4 servings.

Introducing Sweet 'n Sour Chicken. Short 'n Sweet!



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CORRECTION

The Chocolate Almond Torte recipe that appeared in our November 1983 issue ("The Fine Art of Giving a Party") failed to mention when to add 1/4 cup flour listed in the ingredients. The recipe, reprinted correctly in its entirety, follows:

CHOCOLATE ALMOND TORTE

- 9 ounces semisweet chocolate
- 9 ounces sweet butter, softened
- 9 ounces sugar
- 9 egg yolks
- 9 ounces finely ground toasted almonds
- 1/4 cup flour
- 9 egg whites
- 1/8 teaspoon salt

Glaçage:

- 1 pound semisweet chocolate
- 1/2 pound sweet butter
- 1 tablespoon honey

☐ Preheat oven to 375°.

☐ Melt chocolate over, not in, simmering water. Cut 10-inch circle from sheet of parchment paper and place on bottom of 10-inch pan. Butter and flour entire cake pan (including paper).

☐ Cream butter and sugar together until soft, fluffy and light in color. Gradually add egg yolks. This should be done in a cake mixer. Add melted chocolate on low speed. Add almonds and flour, also on low speed. Whip egg whites with salt in a separate clean bowl until stiff. Fold egg whites into cake batter and pour batter into prepared cake pan (working quickly).

☐ Bake 20 minutes at 375°. Lower heat to 350° and continue baking 20 to 30 more minutes (until sides of cake pull away from pan). Remove from oven and cool in pan on rack. The top will blister slightly and crack—don't worry. When cooled, turn out cake onto 9-inch cardboard round which has been covered with foil.

☐ *To make glaçage:* Melt all ingredients slowly over (not in) barely simmering water. Stir often. When melted and still warm spread frosting over cool cake using a metal spatula. Frost cake with glaçage and cool until frosting is firm. Makes one 10-inch round cake to serve 14 to 16 people. Cake is very dense and rich so pieces should be sliced small.



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Send for free dinnerware brochure:
Fitz and Floyd, Dept. HB, P.O. Box 815367, Dallas, Texas 75381-5367 FF

WEEKEND MENUS

Continued from page 87

PASTA

- 4 cups flour (unbleached white)
- 4 eggs
- 4 teaspoons olive oil
- 1/2 teaspoon salt

☐ On flat surface place flour in small pile and make well in center. Into the well put eggs, oil and salt. With fork break egg and scramble slowly, incorporating flour gradually.

☐ When consistency thickens to point that fork becomes impractical, use fingers of both hands and knead in remaining flour. Ball should thicken and be ready for kneading further with palm and heel of hand.

☐ At this point, take remaining flour and sift it to remove any small bits of dough until it becomes stiff by gradually incorporating remaining flour. Due to varying size of eggs and moisture content of flour there will be some left over. Practice will eventually develop your feel for the proper consistency of dough.

☐ The dough is now ready for rolling through the pasta machine. Set machine on largest opening, flatten dough and roll through. Fold in thirds and press down with fingertips. Note that dough may tear. If this occurs flour both sides and roll through again. Continue process, adding flour as needed, at least 5 to 8 times at largest setting until dough is smooth and elastic. Then, reduce setting one at a time during each rolling until final pass. As pasta stretches it becomes unwieldly; be sure to use back of hand to feed dough through to prevent perforating.

☐ If pasta is to be made into spaghetti, reduce to next-to-last setting. If it is to be lasagna or tagliatelle (fettuccine) it goes to last setting. The dough might be too moist and may require additional dusting of flour to facilitate rolling.

☐ Lay dough out and cut into lengths, usually thirds, and set aside to dry partly before process of cutting into required shape. Dough should be moist and not dry during this final pass through. The finished pasta may either be coiled or hung over a dowel to dry prior to cooking. Serves 8. *(See following three recipes for sauces.)*

VODKA CREAM SAUCE

- 4 tablespoons olive oil
- 8 tablespoons butter
- 4 onions, finely chopped
- 1 cup heavy cream
- 2 pounds tomatoes
- Salt and freshly ground pepper
- 1 cup vodka, steeped overnight or longer with 4 tablespoons dried red pepper
- Freshly ground Parmesan cheese

☐ In 1-quart pot bring water to boil, plunge in fresh tomatoes and leave for 30 seconds to 1 minute to loosen skin. Remove from water, core end and peel. Slice tomatoes in half horizontally and squeeze out seeds. Chop into small cubes.

☐ Heat olive oil and butter in skillet, add onions and soften without browning. Add tomatoes and cook for about 5 minutes. If tomatoes seem very watery, cook a little longer to evaporate excess liquid. Add cream and cook another minute. Add vodka and simmer for an additional 3 minutes.

☐ Serve hot over freshly cooked pasta. Serves 8.

PESTO SAUCE

- 4 to 4-1/2 cups fresh basil leaves
- 1 cup olive oil
- 4 to 6 tablespoons pine nuts or walnuts
- 2/3 cup grated Parmesan
- Salt and pepper to taste

☐ Combine all ingredients in container of food processor or blender and process, turning on and off until sauce is formed with small bits of basil still visible.

☐ *To serve:* Blend two or three tablespoons of softened butter into freshly cooked pasta. Blend several tablespoons of pesto into pasta before dividing into serving portions. Divide remainder of sauce equally over each serving. Garnish with fresh basil leaves and either a few pine nuts or chopped walnuts.

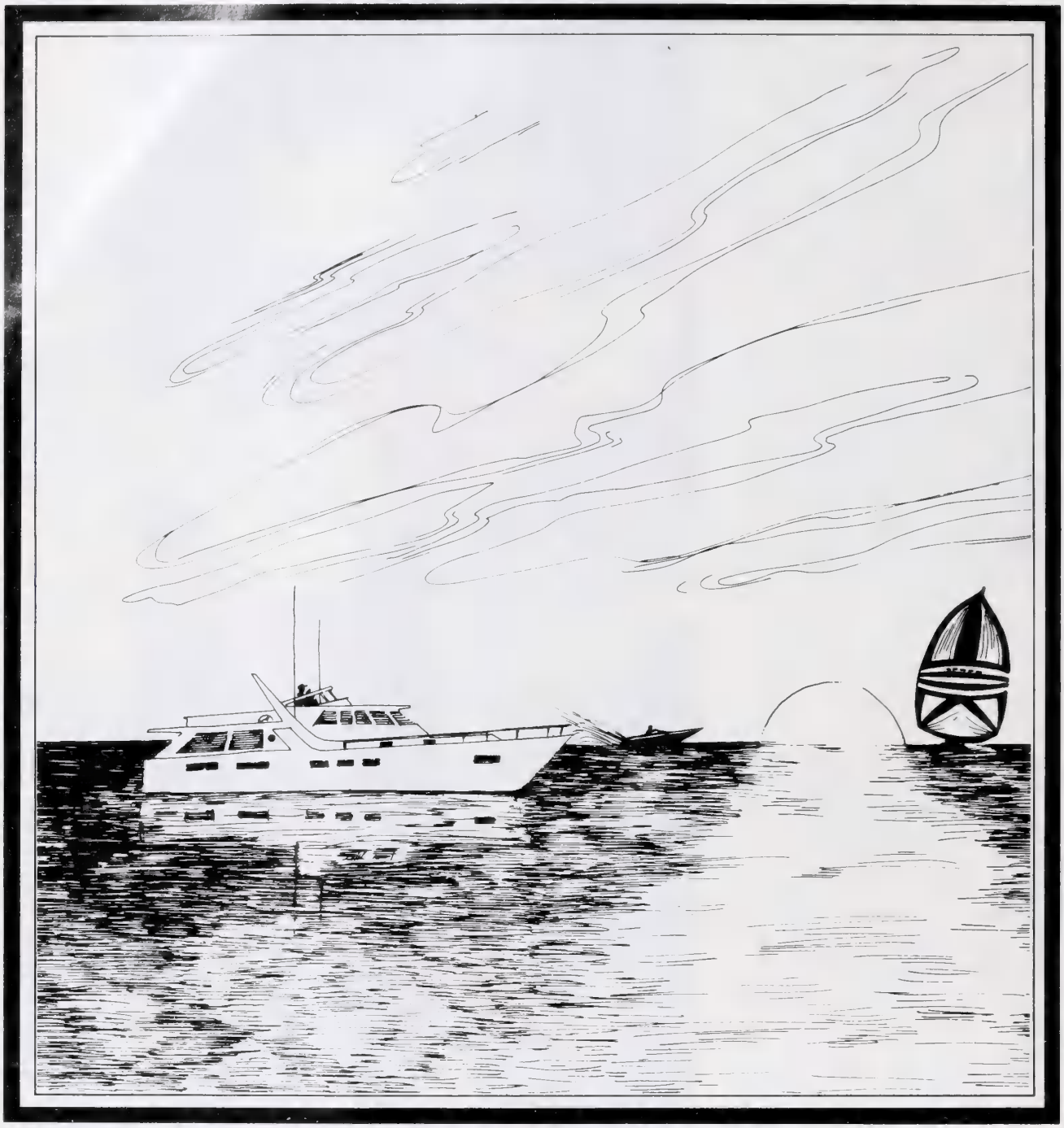
☐ *Note:* If using pesto sauce for potato salad eliminate cheese. Boil small red new potatoes until cooked but still firm. Cut in half. Toss in good quality wine vinegar. Add pesto and toss again until potatoes are nicely coated with pesto. Adjust seasoning. Serve warm or at room temperature.

FRESH TOMATO SAUCE

- 12 large ripe tomatoes
- 3 tablespoons olive oil
- 2 or 3 cloves garlic
- Salt and pepper to taste
- 1 tablespoon fresh basil, chopped (or 1 teaspoon dried)

(Continued on page 106)





THE BEST OF BOAT WORLDS

The 1984 Miami International Boat Show

The 1984 Miami International Boat Show is the largest showcase for both powerboats and sailboats, as well as marine accessories. This is your opportunity to find the boat you've been dreaming about, whether it's your first, or your fourth. Set your course for the Miami Beach Convention Center—February 24-29, 1984. To preview the show, pick up the February issue of *Motor Boating & Sailing Magazine*, containing the official show directory, on sale January 29th...It's the best of boat worlds.

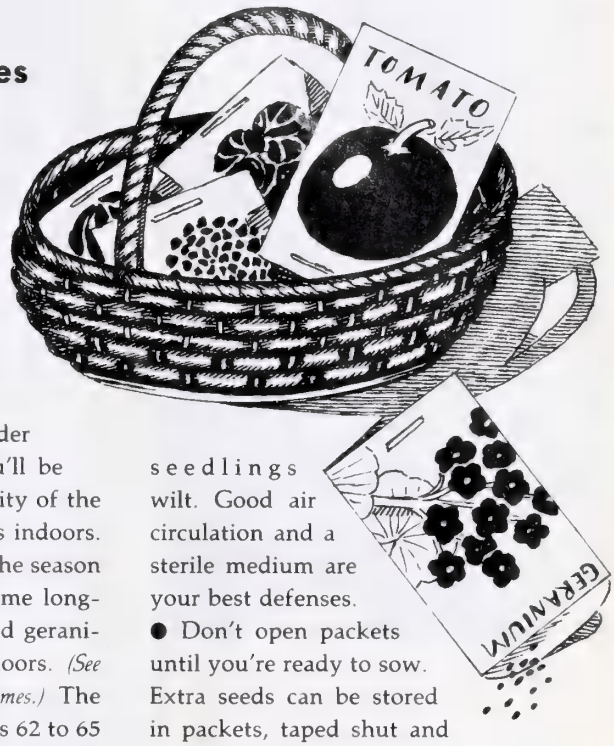
GARDEN GUIDE

JANUARY

Ordering Seeds and Starting Them Indoors Gives Armchair Gardeners a Head Start on Spring

By KEN DRUSE

Be sure to see House Beautiful's 1984 Home Gardening Catalog Section in this issue. A convenient order form can be found on the following page.



Many people think of the greening lawn and the robin's song as the first signs of spring, but to me the earliest sign of spring comes now, in January, with the arrival of the garden catalogs. I can plan my 1984 garden while nature sleeps beneath a blanket of snow. The catalogs are dream books that make armchair gardening one of winter's most delightful pastimes.

Getting a jump on spring

Spring officially begins in the Northern Hemisphere on March 21 with the vernal equinox. But gardeners think of spring as a growing season. It begins at different times depending on the local climate. In northern Florida and on the coast of Oregon, spring starts in mid-January and lasts until April. In north-central Maine spring begins in April. I think of spring as a relative term. I rarely fix a specific date, such as April 1; instead, I say early spring. After all, an Australian might think of early spring as the last week in September.

I think of spring as beginning with the first of the daffodil flowers and ending with the last of the peonies. The spring growing season starts as soon as the ground has thawed and can be worked. This is the time for sowing seeds of cold-tolerant vegetables such as peas, and planting your dormant stock of perennials, trees and shrubs.

Old-timers had a way of judging when the danger of frost had past. They believed apple blossoms were the sign that the weather had settled. Vegetable and flower seeds or started plants can be safely planted about two weeks after this date.

After you've made your order and received your seeds, you'll be ready for the first major activity of the growing season: starting seeds indoors. All plants get a head start on the season from an early sowing, but some long-season ones, like tomatoes and geraniums, have to be started indoors. *(See chart on page 112 for starting times.)* The annuals in the garden on pages 62 to 65 benefited from an early start.

Place the young seedlings in the garden at the appropriate time, but for a week prior to this date, they will have to be hardened off—a process that acclimatizes them to wind, sun and cool nights. Place the seedlings outdoors in a protected spot for one hour the first day, two the next, then four, six, eight, ten hours until the end of the week when they can be left out overnight and finally planted in the ground. If plants aren't hardened off, they may die or at least suffer serious setbacks.

Step-by-step seed sowing indoors

- Seeds can be sown in quantity in flats, in large shallow pots called pans, or in recycled containers, such as butter tubs. They can also be sown one or two to a peat pot filled with a medium, in compressed peat pellets or in soil blocks *(see note, page 112)*. Make sure flats and pots are clean. Make drainage holes in recycled containers with a nail.
- For mass planting use a sterile seed-starting medium such as milled sphagnum moss or commercial sowing mix. Damping off, a fungus disease, makes seedlings wilt. Good air circulation and a sterile medium are your best defenses.
- Don't open packets until you're ready to sow. Extra seeds can be stored in packets, taped shut and placed in closed jars in the refrigerator.
- Sow seeds at about 1-inch intervals and use twice as many seeds as you need plants. To determine the number, consider the space you have for each plant—plants will be spaced in the garden at a distance that equals their approximate height at maturity.
- Sow seeds to a depth that equals their thickness—a $\frac{1}{2}$-inch-thick seed should be buried a $\frac{1}{2}$ inch below the surface. Tiny seeds can be sown on the surface with just a sprinkling of medium above them. To make distribution of extremely small seeds easier, mix 50/50 with sand and then sow.
- The medium must be kept moist. If it dries after the seeds have sprouted the plants will die. Water from below by setting containers in trays of water for an hour; don't dislodge seeds.
- Seeds germinate best at temperatures between 75° and 80°. A soil-heating cable, available from seed suppliers, is best. For a free heat source, place the flats near the water heater until the seedlings emerge.
- Seedlings need high humidity. Grow

(Continued on page 112)

1

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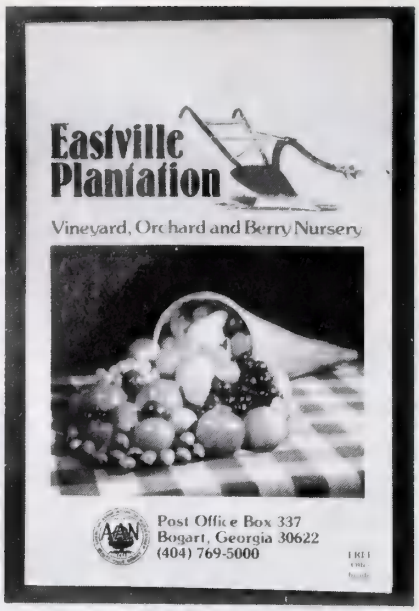
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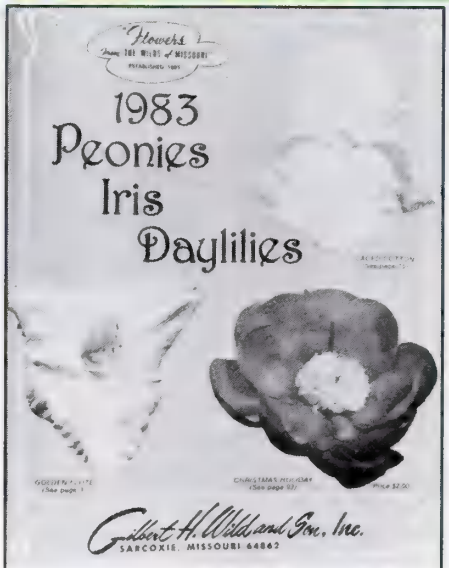


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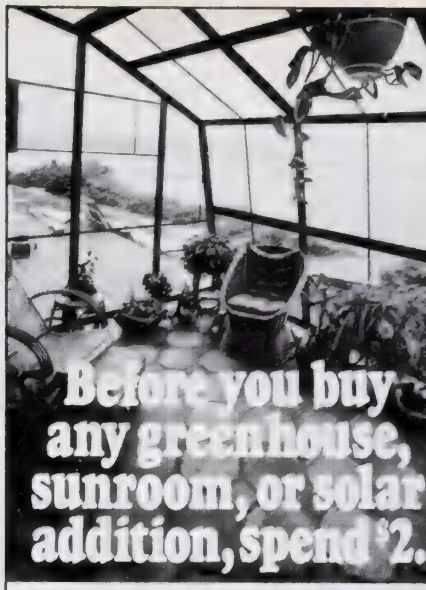
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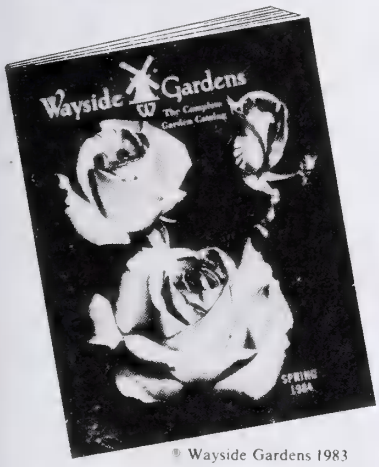
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WEEKEND MENUS

Continued from page 99

☐ Immerse tomatoes in boiling water one at a time for 10 to 15 seconds each. Peel skin off tomatoes. Cut in half. Squeeze out seeds. Chop coarsely.

☐ Heat 3 tablespoons of olive oil in large skillet until it smokes. Add tomatoes and cook over high heat for 15 minutes. Stir in garlic, salt and pepper. Cook for 2 to 3 minutes. Add basil. Remove from heat.

BAGUETTE AND PIZZA DOUGH

- 2 packages yeast
- 2/3 cup warm water
- 6 cups unbleached white flour
- 2 cups tepid water
- 4 teaspoons salt

☐ Put 2 packages yeast into 2/3 cup warm water and let dissolve for several minutes. Place all other ingredients (with exception of 2 cups water) into bowl of your mixer forming well in center. Add 2/3 cup dissolved yeast to 2 cups tepid water and pour into mixing bowl. Set on low speed to incorporate ingredients. Add additional flour if consistency is too thin until ball formed does not stick to walls of bowl. Dough should be moist. Increase speed as dough takes form, frequently stopping process to allow dough to rest.

☐ When kneading process is complete place ball of dough in bowl greased with butter. You can run hot water in bowl in order to speed rising of dough. Cover bowl with plastic wrap and wrap in bath towel in order to conserve heat needed for rising. Naturally, during warmer months the towel will not be necessary.

☐ Allow dough to rise for 1-1/2 to 2 hours or until double in bulk. *(Preparation now differs depending on whether you are making pizzas or baguettes.)*

☐ *To make baguettes:* Transfer to floured surface, knead and shape into long loaf and cut into 6 equal portions. Shape into individual balls by turning under, and set aside for several minutes to allow dough to rest. Meanwhile lightly oil baguette pans to prevent sticking.

☐ Take each ball of dough and with palms and fingers of your hands press down and shape into disk also taking care to press out any air that may develop. Take disk and gently stretch to circle about 8 inches in diameter. Place on surface, fold in half again. With palms of both hands, roll dough into long shape starting from center and moving outward until slightly longer than pan (using short side of standard cookie sheet as your guide). Repeat for other 5 loaves. Set aside to allow dough to rise slightly.

☐ When ready to bake make 5 slits with knife diagonally across loaves holding knife almost horizontally so as not to penetrate dough deeply. Fill plant spray container with water to use throughout the baking process.

☐ Preheat oven to 500° and bake for approximately 20 minutes or until crust becomes golden brown, spraying dough approximately every 3 minutes throughout baking process. I generally regulate nozzle of spray so it reaches back end of loaves. Turn over loaf and rap bottom; a hard, hollow sound indicates bread is done. Makes 6 baguettes.

☐ *To make pizzas:* Remove dough, punch down and let rise a second time. Take out dough and knead on floured surface; shape dough into a loaf. Cut in 4 and form into balls. Let rest for

10 to 15 minutes. The dough is now ready for stretching.

☐ Place ball of dough on floured surface and with heel of hand press down to form disk, pressing out any air that has developed in rising. Gradually increase diameter by using fingers and then by lifting dough by edge and rotating. It will stretch out to desired diameter. Use back of hands in gentle stretching motion rotating frequently to preserve shape. The edge will be thicker than center, forming a natural wall for ingredients.

☐ Lay dough on pan having first sprinkled some cornmeal or semolina on surface to prevent sticking. Place ingredients of your choice on dough. Place in preheated 475° oven and bake for approximately 15 minutes or until the crust is browned and crisp. Makes 4 pizzas, 14 to 18 inches in diameter. *(Recipe for topping below.)*

PIZZA AL VÉRDE E RÓSSO TOPPING

1-1/2 pounds Italian sausage
2 medium onions, cut in thin wedges
2 large red peppers, cut into thin strips
2 large green peppers, cut into thin strips
3/4 pound mushrooms, sliced
1 large fresh mozzarella
2 cups fresh tomato sauce *(see recipe page 99)*
8 tablespoons olive oil
1 recipe pizza dough *(see recipe, opposite)*

☐ Arrange sausage in frying pan just large enough to hold it in tight spiral. Barely cover with water and cook over high flame until water has boiled off. Let brown slightly and when cool enough slice thinly.

☐ In another pan sauté onions, peppers and mushrooms separately, each with 2 tablespoons of oil, until cooked but not browned.

☐ Arrange mozzarella cheese, mushrooms, onions, peppers and sausage on separate plates.

☐ Spread tomato sauce on unbaked pizzas and allow guests to customize their portion of pie by choosing their favorite combination of toppings.

CHICKEN CUTLETS WITH MUSHROOMS IN WHITE WINE SAUCE

4 whole chicken breasts
1 pound fresh mushrooms (preferably morels)
2 ounces dried porcini (Italian mushrooms)
2 cups chicken broth
4 tablespoons olive oil
1/2 cup (1 stick) unsalted butter
1 cup dry white wine
Flour for dredging
2 eggs, beaten
1/4 cup chopped parsley

☐ Have your butcher split, bone, skin and pound chicken breasts into cutlets.

☐ Put morels and porcini into bowl. Add enough boiling water to cover, and cover bowl tightly with plastic wrap. Allow to stand for at least 30 minutes. Gently lift them out of their soaking water with a slotted spoon to get rid of sandy residue from bottom of bowl. Squeeze excess water from soaked mushrooms. Reserve water.

☐ Put chicken broth in small saucepan and reduce to 1/4 cup. Set aside. Sauté fresh mushrooms in 2 tablespoons of olive oil combined with 2 tablespoons of butter for 2 to 3 minutes. Add porcini and morels and sauté 1 or 2 minutes more. Remove from pan. Set aside. Deglaze pan with 1/2 cup of wine. Set wine mixture aside.

☐ Heat remainder of olive oil and 2 more tablespoons of

(Continued on page 108)

IDEAS IN DECORATING

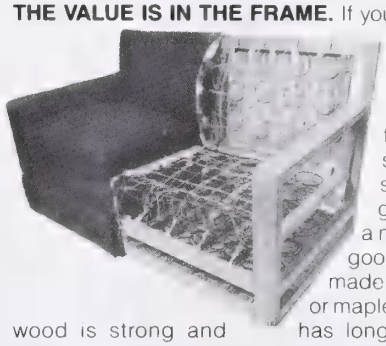
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WEEKEND MENUS

Continued from page 107

butter in sauté pan. Dredge chicken cutlets first in flour and then in beaten egg. Sauté in butter and oil mixture until golden brown and cooked throughout. Remove to warm platter.

☐ Deglaze pan with remainder of wine. Reduce to half. Add 1/2 cup mushroom-soaking liquid, reduced chicken broth and deglazed liquid from pan that the mushrooms were cooked in. Bring to boil. Remove from heat and strain into clean saucepan. Reduce to approximately 1 cup. Reduce heat and add remainder of butter, 1 tablespoon at a time, whisking continuously and not allowing mixture to boil. Add reserved mushrooms and parsley. Stir until heated through, arrange mushrooms around chicken cutlets and serve immediately. Serves 8.

APPLE PIE

12 large tart apples
3/4 to 1 cup sugar
Juice of half lemon
1 teaspoon cinnamon
1 pinch nutmeg
2 tablespoons cornstarch
1 recipe pie crust dough for double-crust pie
1 egg beaten with 1 teaspoon water and a little salt

☐ Peel, core and slice apples into thick slices. Add sugar, lemon juice, cinnamon, nutmeg and cornstarch and mix together slightly.

☐ Divide pie dough into 2 equal parts. Roll out for 10-inch pie. Place circle of pie dough into pie plate. Fill with apple filling so that apples mound up in center. Cover with top crust; pinch edges to seal pie. Perforate and decorate pie with leftover pieces of pie dough. Brush top crust with egg. Chill pie for 1 hour in freezer or 2 hours in refrigerator. Bake at 450° for 15 minutes. Reduce heat to 425° and bake.

WAFFLES

☐ Vary any basic waffle recipe using 1/2 whole wheat and 1/2 white flour. Add teaspoon of vanilla and use honey instead of sugar—they taste better and are better for you.■



GUEST SPEAKER

Continued from page 33

ambiguity. I think there are two main directions that art or aesthetics can take—this is an oversimplification but not too much of one: One aesthetic promotes the ideal of purity, clarity and unity; the other has as its ideal richness and ambiguity. Modern architecture, with its white walls, lack of clutter and simple austerity belonged to the first as did rococo interiors in the 18th century. Although highly ornate, they were unified by the *rocaille* motif, which brought together all of these elements—andirons, sconces, furniture and fabric. A hundred years later, on the other hand, an eclectic Victorian interior combined many kinds of patterns and great clutter: Its power came not from unity but from rich combinations of diverse elements.

"I think we are entering a time when this richness of effect in art means more to us than that of the pure and unified art of the recent past. I think this is a period when people are interested in what I once called 'messy vitality.' A love of plurality and diversity is everything—not just in art and architecture. Of course there must be a balance between unity and diversity, but there will always be a tilt toward one side or the other. Right now I think the tilt is toward diversity.

"As an architectural firm we don't have a universal approach. We feel strongly that there isn't just one way to do things: Sometimes our clients want *us* to tell *them* what they want, but we think it is much better if clients and architects work together, and then we—as experts—give them what they want and do it well. All our buildings look different because we don't have one universal way of working.

"Ours is an approach that says let's not try to clean up everything and find the universal. Let's try to include everything, and look at all the diversity of life and experience. We're saying 'Yes, we like Beethoven *and* the Beatles. We like the Parthenon, but we *also* enjoy a plain country town that has false-front buildings and gas stations—it too has a quality and beauty of its own."■ —ELIZABETH H. HUNTER

Watercolors



Parrots



Unicorn





Tropicana



Penguins



Rainbow

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TRAVEL: CHARTER A HOME ON THE SEA

Continued from page 34

shore phones. We were offered videotaped movies and stereo tape decks, a sauna and a seemingly endless supply of electricity and hot water. Sea Star could generate her own power and fresh water. It was almost an embarassment of riches at sea—at least it felt that way to us.

For John, Margaret, Susan and the crew, however, it was a constant round of tasks, unlike any on land. Decks, windows and wood paneling were washed down daily to prevent salt corrosion and damage. Before setting sail everything movable from ashtrays to flower arrangements was carefully stowed away or tied down, each porthole closed and locked and the dinghy brought aboard. Most of the time and attention were given to the highly skilled business of sailing the boat from place to place and, by sailboat standards, Sea Star's great length and 12-foot draft make her a seagoing giant. John Norris has a true sailor's respect for the sea and its power. "We love the sea," he said at one point, "but we never forget for a moment how treacherous it can be or how quickly conditions can change." Under motor or sail everyone was quietly but constantly alert and even at anchor one could sense the watchful attitude of the captain and crew.

As houseguests we did pretty much as we pleased—helped with sails, stood watch, coiled lines or did nothing at all but relax. We found it more fun to help, but we also made sure we didn't get in the way.

Because the Norrises wanted their guests to feel at home, they tried to stay as unobtrusively in the background as possible. But we soon discovered that getting to know them was one of the true pleasures of the trip and, given some encouragement (in spite of their natural British reserve) John, Margaret and Susan soon became companions and friends.

John Norris is the quintessential sea captain. Deeply tanned, with weather-beaten good looks, he mixes gruffness and good humor with an almost fatherly concern for his guests. Margaret, whose job is to keep their home shipshape for themselves and their guests, is the steady center of the family. Their 19-year-old daughter, Susan, speaks four languages, is a proficient sailor, crew member and hostess who plans to leave the boat soon. When she comes back to visit she is likely to find her home moored in any one of a dozen places from the coast of Turkey and the Greek islands to St. Martin and the Virgin Islands in the Caribbean.

The real difference and the most attractive one between home on the sea and on the land is that life and charted courses can be changed on a whim or a moment's notice. One can dive for conch or fish for that night's supper, add new ports of call or arrange to rendezvous with friends without much prior planning. That's the charm and magic of a floating home.

As for our vacation cruise and the pleasure of a brief time "at home" with John and Margaret, it began for the early risers (of which I was one) with fresh coffee on deck at sunrise and a

swim off the boat in crystal-clear waters, followed by a full English breakfast or an American one if preferred. Our days were filled with short and long sails depending on our course and agreement among the guests. Our sail began at the start of the famed Antigua race week when hundreds of avid sailors gather to race in a variety of classes. We relished the spectacle and all the excitement of that first day's activity.

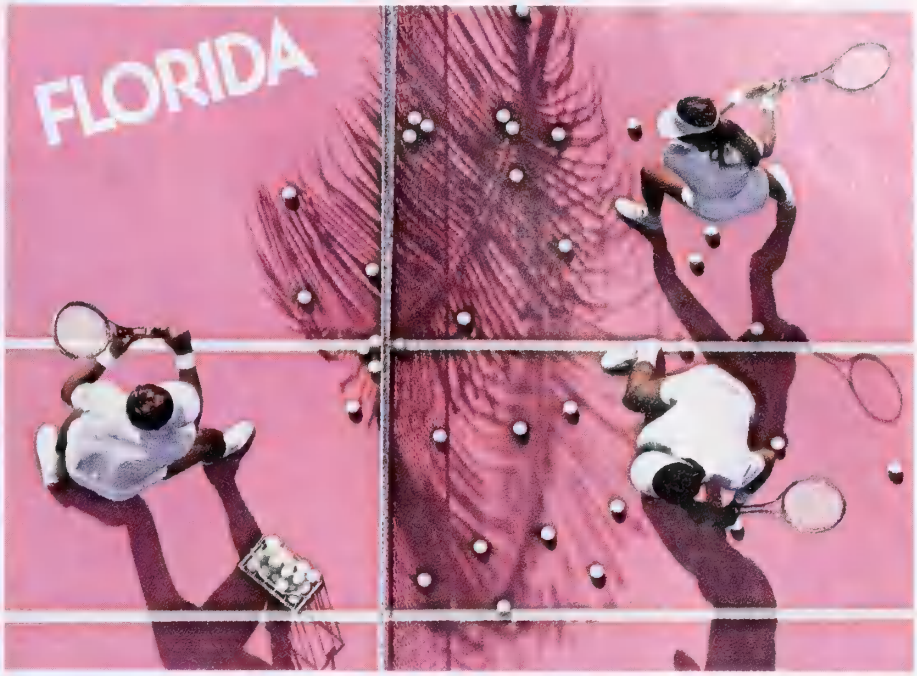
But our wish for a lonely sail and a quiet anchorage led us to leave the next morning and follow a course which each day took us farther north. Every anchorage provided us with a totally different setting—as varied as a deserted beach off the small island of Barbuda to the charm of the little French port town of Gustavia on Saint Bart's, to the full-blown romance of a full-moon beach barbecue. Some of the pleasant pursuits of island hopping included exploring an uninhabited island or checking out the local color. I remember one particular afternoon we'd gone walking through the island markets and shops looking for a particular kind of fish for dinner when we came upon a woman filleting just the ones we wanted. She was more than happy to sell them to us on the spot. That kind of spontaneity was the best fun of all.

The late afternoon anchorage always included a choice of snorkeling, wind surfing or waterskiing—Sea Star had all the necessary equipment aboard as well as a willing crew. The weather and views were so extraordinary we always requested cocktails to be served on deck where a concession to dressing for dinner meant slacks instead of shorts and where each evening brought another glorious sunset.

Dinners were prepared by an innovative Scottish chef and were by no means ordinary fare. Four courses that were never duplicated our whole time on aboard included *canard à l'orange,* roast beef with Yorkshire pudding, fresh king mackerel, fresh vegetables and mouth-watering desserts like strawberry mousse. Everything was accompanied by an excellent variety of French wines, and for those who were so inclined, brandy or port with fine cheeses.

Invariably, as the evening wound

(Continued on page 112)



Florida. Where the most predictable daily occurrence is a shining sun.

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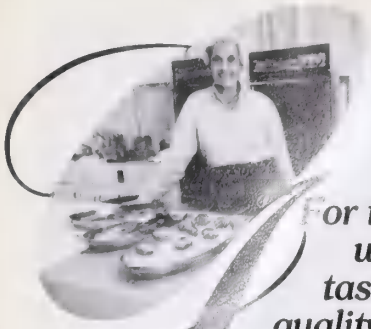
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TRAVEL: CHARTER A HOME ON THE SEA

Continued from page 111

down, the conversation turned philosophical and comparisons were made with other vacations, other sails. There was unanimous agreement among our little band that a sailing cruise, and particularly this one, combined all the pleasures needed for total relaxation—no hassles with hotels, currencies or languages, traffic tie-ups or phone calls from the office. On our last evening aboard, while we rocked gently at anchor, we looked across the clear azure waters to a pure white sandy cove and a tiny deserted island framed in the sunset. We savored what we knew was a rare and unforgettable moment. The skipper came on deck, took in the scene and with a distinct twinkle in his eye smiled and said, "Rather a nice evening, don't you think?" Having been properly Anglicized I could only respond by smiling back knowingly and answered, "Quite!" *(For cruise charter details, please see Product Information.)*■

GARDEN GUIDE

Continued from page 101

them near the kitchen sink if possible, or fashion a tent from coat hangers and a dry-cleaning bag. Leave ends open.

● Seedlings also need a great deal of light. An unobstructed south-facing window is good. Otherwise, consider fluorescent lights. Use two 4-foot, 40-watt tubes. Keep them on for 16 to 18 hours each day. They should be kept 4 inches from the tops of the seedlings.

● The first leaves that emerge are the "seed leaves." When the seedlings have their second set of leaves, called "true leaves," they will be ready for transplanting to individual containers (if they weren't sown in individual containers to begin with). Use peat pots filled with a medium for this, or small flower pots. The peat pots minimize transplanting shock for they are planted pot-and-all in the garden. But be sure to break peat pots apart a bit when setting the plants in the ground.

● To transplant, pry seedlings up from below with an ice cream stick or clean butter knife. When lifting seedlings, hold them by one of the true leaves. If it is damaged, the plant will recover.

● Poke a hole in the new medium and lower the seedling's roots into it. While holding it in place, water with a gentle stream from a small-spouted watering can so mix fills in around seedling.

● Continue to grow the seedlings indoors in your sunniest window until you begin hardening them off.

SOWING TIME BEFORE OUTDOOR PLANTING

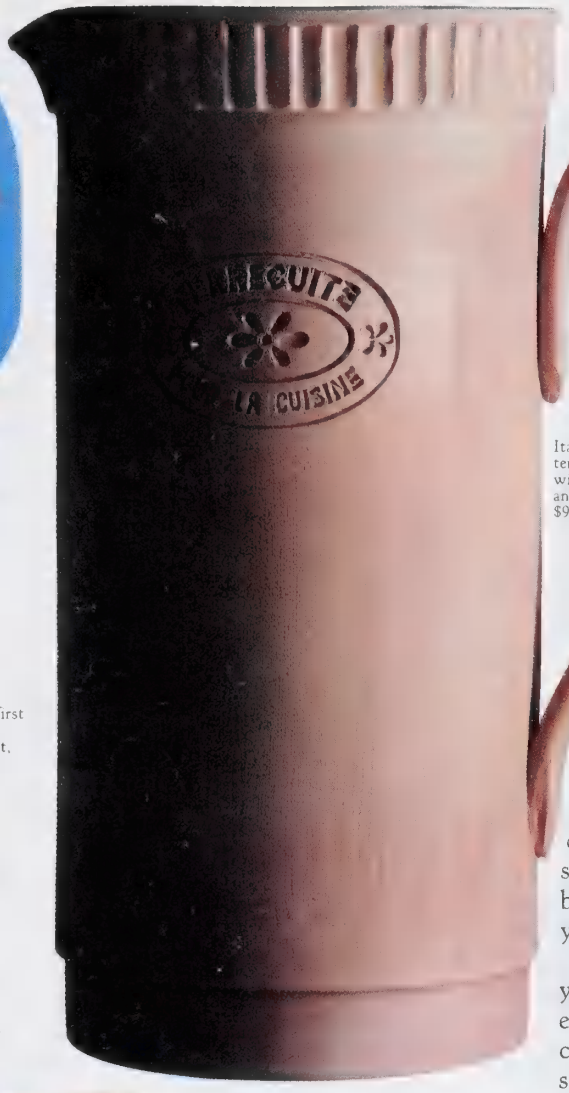
Plant Name	No. of Weeks
Ageratum	8–10
Alyssum	10–12
Aster	8
Balsam	9
Begonia	12
Cabbage	3–4
Celosia	6
Coleus	6–9
Cosmos	6
Cucumber	3–4
Dianthus	10
Eggplant	6–8
Geranium	14–16
Herbs (annuals, average)	6–8
Impatiens	10–12
Lobelia	10–12
Marigold (African: tall types)	8–10
Marigold (French: small types)	6–8
Marigold (triploid)	7–8
Melon	3–4
Nicotiana	10–12
Pansy	16–20
Pepper	6–8
Petunia	10–12
Portulaca	11
Salvia	9
Snapdragon	10
Squash	3–4
Tomato	6–8
Zinnia	6

Note: A new technique, popular in Europe, uses a tool to form moist seed-starting mix into cubes. Each cube has a depression on the top to receive a seed or two. The seeds germinate readily, and at the proper time the cube is buried in the garden. The soil-block mold comes in models that make four or more cubes at a time and start at $26.50. They are available from Green River Tools, Box 1919, Green River Rd., Brattleboro, VT 05301. Shipping and handling, $3.50 in continental U.S.■

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Hand-painted bone china egg box, $6.



Swiss antique-lithograph Valentine tin with hinged lid, two for $3.

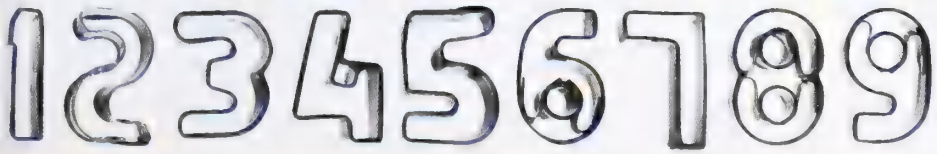


Italian "millefiore" Murano glass flacon, $10.



Professional grade stainless steel collander, $15

36 number and letter dough cutters, $8



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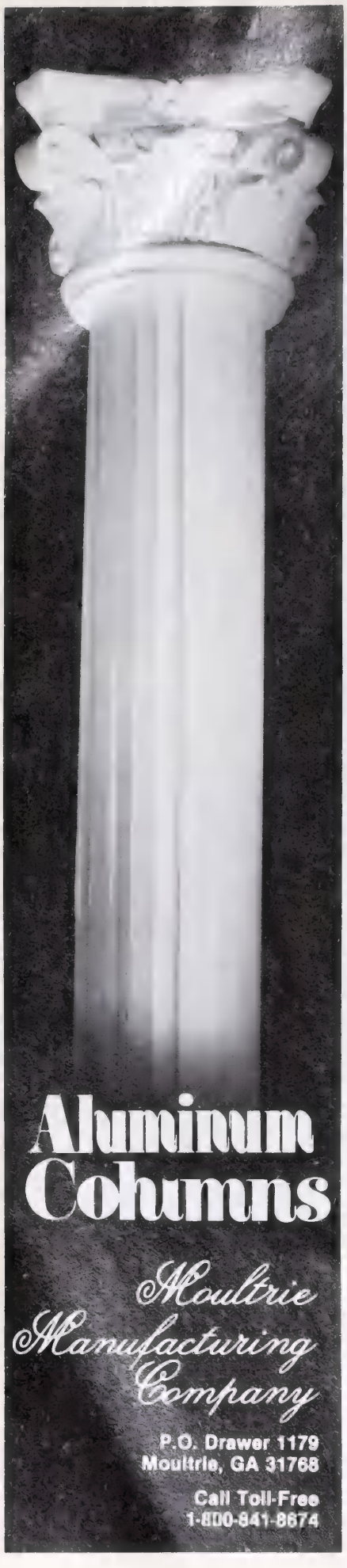
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AT HOME WITH ART

Continued from page 30

standards, and as a result they often give sharp focus to a theme or artist or period. Curt Marcus, director of the Borgenicht Gallery in New York, which exhibits both modern and contemporary talent, perceives that within their limited spaces galleries are becoming more like museums. Galleries now recognize a curatorial responsibility to the public and will borrow works from collectors and institutions when mounting a show that requires an interpretive or historical framework. They also produce catalogs for their shows and provide the kind of quality installation and lighting usually associated with museums. An idea espoused by Mr. Marcus and seconded by other dealers is that this sophisticated approach to exhibition is justified by the fact that "galleries are as much public institutions as museums."

The art historian in me somewhat guiltily admits to having only limited tolerance for museums. The museum idea is immensely appealing and I would be bereft at the thought that I couldn't, if I wished, be surrounded by treasures from my favorite period of art. But I like to put my nose close to the surface of a painting. I like brief but intimate encounters with an object. Galleries offer this kind of experience.

To most of us, galleries are the ultimate Ivy League college. While it's true there is a limited number of earnest collectors, that number is limited only by our inhibitions about the fine arts. This is of great concern to dealers who are very much aware that many of us are intimidated by art. Yet we don't refuse to take a course about something that interests us. Look at it this way: Galleries are open classrooms for which there is no tuition, no homework and no examination. The course continues ad infinitum. You study only what interests you and at your own pace. For this you enter a world of stimulating ideas, of visual experience and, yes, even social excitement. Can you think of a better deal?■

Nancy Kaufman is a fine arts consultant in New York City who advises private and corporate collectors on purchasing art.

DECORATING & DESIGN

Continued from page 12

flooring, entries or large upholstered pieces. For smaller areas and easily changed objects, take a risk with more capricious color. One word of caution: Light can both bleach and intensify color depending on the time of day. Study your wall and fabric samples under both natural and artificial light. I was faced with this challenge recently when designing a room with great expanses of windows for a showcase house in Naples. Because the sun is fiendish, I used blue—the coolest color there is—and white-painted furniture.

In working out similar design challenges with clients, I take my cue from both the environment and the personality. While color is a design tool, it is after all a very personal choice on your part. If you're looking for a tried-and-true method of dealing with color, I recommend gradations of one appealing shade. Study paint chips to determine what you favor, so that, as Ruskin said, your color will be a "source of delight." Even if it's not blue.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

REGRETTABLE OMISSIONS

●In producing "A Small Jewel of a House" for our October 1983 issue *(pages 88 to 99)* we inadvertently failed to credit two major participants in the team that built this spectacular house: the builder (Hartford-West, Inc., 3 Duncaster Rd., Bloomfield, CT 06002) and the kitchen cabinetmaker (S.J. Pappas Co., 714 Old Colony Rd., Meriden, CT 06450). We sincerely regret these omissions and any inconvenience they may have caused.

●A hand-painted tile tray featured in the November 1983 Marketplace "Mail-order Gifts," page 36, is also available at Neiman Marcus Stores. Other patterns, as well as the one shown, are available at Elizabeth Aikens.

HB LOOKOUT

●*Pages 20 to 26: 1)* **Tennyson Dollhouse** in unpainted plywood, $57 (add $5 postage)—Conran's (R) (MO), 160 E. 54th St., NY 10022. **Chandernagor #1156/55 ikat,** 100 percent cotton, 51 inches wide, also in green and red, $81 per yard; **Pralong #2802 silk ikat,** 39½ inches wide, also in brown, orange, beige, $132 per yard—Manuel Canovas Inc. (T), 979 Third Ave., NY 10022. *2)* **Rib-cord #8406 fabric** woven in England, 100 percent wool pile, 50 percent worsted wool/50 percent cotton back, 54 inches wide in rhubarb and

celadon and 13 other colors, $74.25 per yard—Jack Larsen Inc. (T), 232 E. 59th St., NY 10022. *3)* **Pralong silk ikat** from Manuel Canovas shown with three shades of **Sylphide** #3642 silk matelasse, 49 inches wide, $104.25 per yard; **Sylphide #3723 Mazurka silk cloque,** 38½ inches in five colors, $71.25 per yard—Gretchen Bellinger Inc. (T), 979 Third Ave., NY 10022. *4)* **Kable Kolor Tweed carpet,** 100 percent wool, 37 color variations, $105.95 per yard—Saxony Carpets (T), 979 Third Ave., NY 10022. *5)* **Woodard Weave rag runners,** Pennsylvania Bars on steps, Pennsylvania Stripes in three variations, 100 percent cotton, 24-, 27- and 36-inch widths, also available in 4 by 6, 6 by 9 and 9 by 12 area rug sizes; 25 patterns, $10 per square foot, mail-order catalog, $5—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. *6)* **Colorcore,** the first surfacing material with color all the way through, can be beveled, carved, laminated in layers for colorful edging, inlaid with other colors, $3.25 per square foot, add $2 postage—Formica Corp. Information Center, Dept. V, 114 Mayfield Ave., Edison, NJ 08837. *7)* **Linen Multi rug** woven in eight colors with alternating textures, handmade in France, comes in 4 by 6 ($480), 6 by 9 and 9 by 12 feet—Saxony Carpets (T), 979 Third Ave., NY 10022. *8)* **D'Agostini solid tiles,** 8 by 8 inches, in yellow, lilac, periwinkle, light blue, aquamarine, violet, $4.35 per square foot; **Bardelli Retinato dotted tiles,** 8 by 8 inches, in blue, green, beige $6.60; **Bardelli Gessati striped tiles,** 5 by 10 inches in pink or grey with white stripes, white with yellow stripes, black or red with white stripes, coordinate 5-by-10-inch solids available, $6.20 per square foot; **Vogue tiles,** 4 by 4 inches, in various colors, $4.90 per square foot—Hastings Tile & "Il Bagno Collection," 201 E. 57th St., NY 10022. *9)* **Blue-painted pine step-back hutch** available in stained finish, $1,150 plus $65 shipping—Simms & Thayer Cabinetmakers, PO Box 35, N. Marshfield, MA 02059, catalog, $3.

●*Page 23: 1)* **Krups space heater,** 1500 Watts with 6-inch fan to circulate air quickly and noiselessly; pedestal is removable for wall mounting, $85—Krups (M), Allendale Industrial Park, 7 Pearl Court, Allendale, NJ 07041. *2)* **Bell Bottom pots** made of stainless with ¼-inch aluminum base for even heating, set of 7, $139—Megefesa, distributed by Gordon A. Thomas Corp. (M), 1239 Peterson Dr., Whelling, IL 60090. **Humidifier,** white with smoke-toned Plexiglas water holder, 8½ by 16¼ by 11¼ inches, $140—Douglas Products (M), 2021 Midway Dr., Twinsburg, OH 44087. **Norelco Clean Up Machine,** HV1000, operates on three rechargeable Ni-cad batteries, $40 at Macy's and JC Penney stores. **Terraillon T1700 electronic scale,** $50 plus $4 postage (NY residents add tax)—Museum of Modern Art (R), Publications Sales and Service, 11 W. 53rd St., NY 10102. *3)* **Sony PS-F5 portable turntable,** 10⅛ inches high, $150, Sony Consumer Products, Sony Dr., Park Ridge, NJ 07656. **Digital audio disc player** from Magnavox, $800 and $850—Magnavox (M), Box 6950, Knoxville, TN 37914. **Brother EP-20 battery-powered typewriter,** weighs 5 pounds, self-corrects, $200—Brother International Corp. (M), 8 Corporate Pl., Piscataway, NJ 08854. *4,5,7)* **Kaplan/Aronson carving set,** $25 plus $2.50 postage; **Time Square 4-inch clock,** $140 plus $5 postage; **poultry shears,** $25 plus $2 postage; NY residents add tax—all, Museum of Modern Art (R), Publications Sales and Service, 11 W. 53rd St., NY 10102. *6)* **Beosystem 5000 stereo,** $2,210—Bang & Olufsen of America (M), 1150 Feehanville Dr., Mt. Prospect, IL 60056.

●*Page 24: 1)* **French "Brise Bise" curtains, 63 by 24 inch** and valences, $65 a pair—Ad Hoc Softwares (R), 410 W. Broadway, NY 10012. *2)* **Brass "Olympe" lamp,** extends from 10 to 17 inches, also available in gun metal gray, $385—LCS (T), 1059 Third Ave., NY 10021. *3)* **Wall sconce,** $345, Keller Williams (T), 979 Third Ave., NY 10022. *4)* **Tsching porcelain lamps,** 14.2, 21.3, and 27.6 inches high, $501, $744 and $1,779—Light/Inc. (T), 1162 Second Ave., NY 10021. *5)* **Half-circle vases,** 7 inches high, $36 each—Marimekko for iittala U.S.A. (M), 175 Clearbrook Rd., Elmsford, NY. *6)* **Corning Aspen dinnerware,** four 5-piece place settings, $200; 1-quart covered casserole, $35; 1¼ quart, $50; 13¼ inch platter, $50, 16 inch platter, $65, shallow oval baker, $55; available at B. Altman's, Jordan Marsh—Corning Designs (M)

(Continued on page 144)







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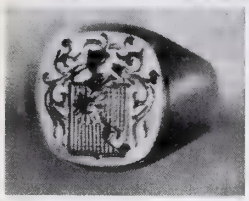
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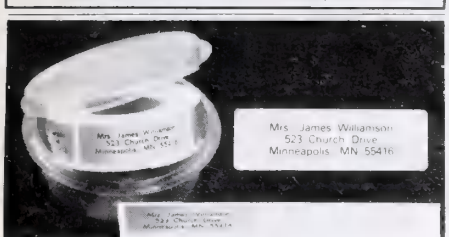
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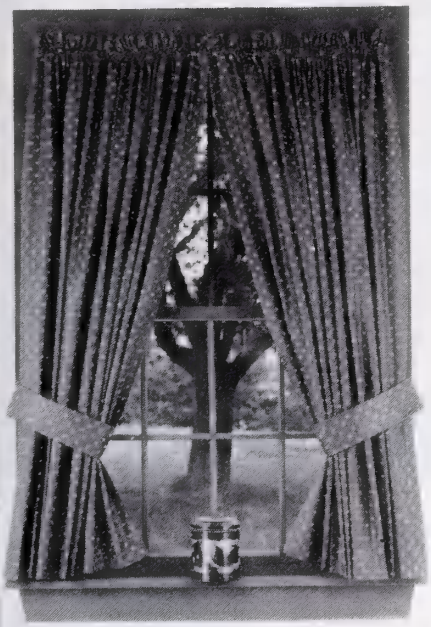
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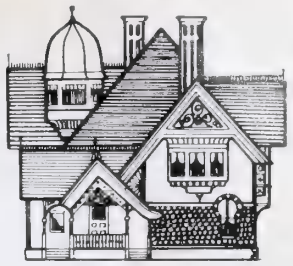
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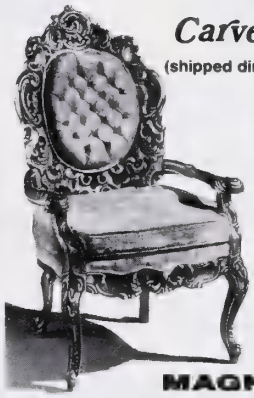
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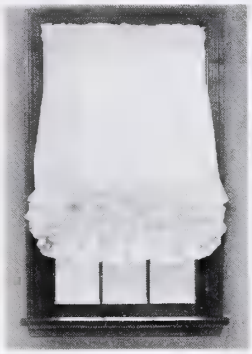
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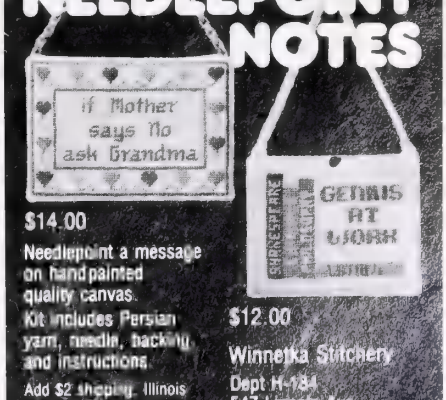


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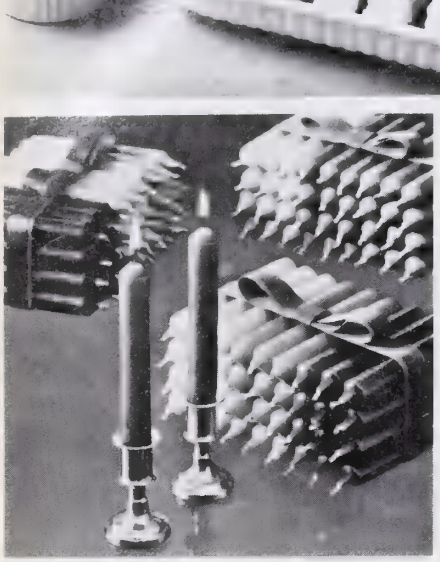
8335 All 7 Pieces, were $29.98. **1 Set $19.99**
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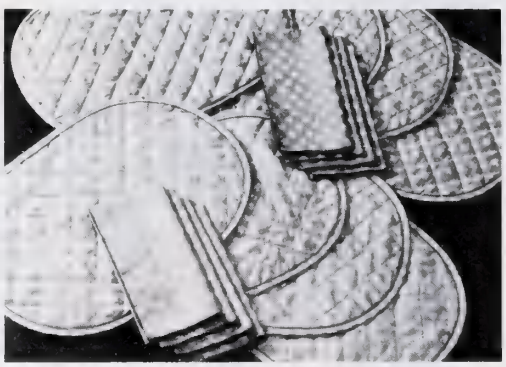
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6100 Tall Jar, was $6.98. **$4.99**
6101 Canister, was $8.98. **$6.99**

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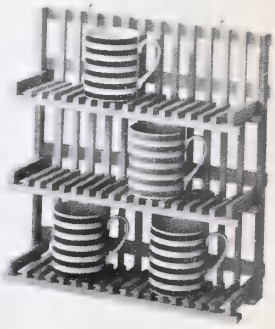
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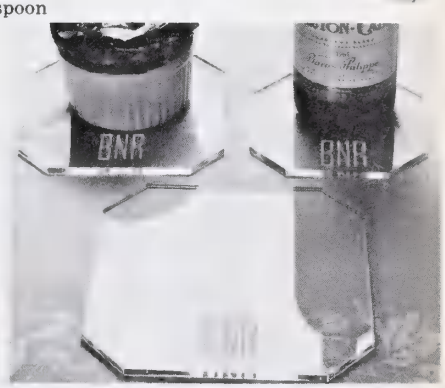


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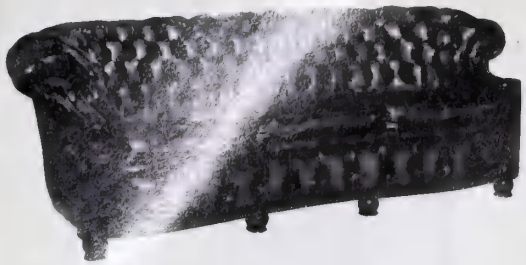
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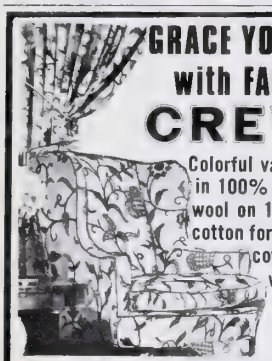


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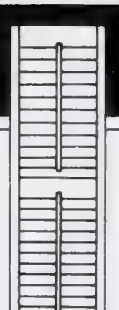


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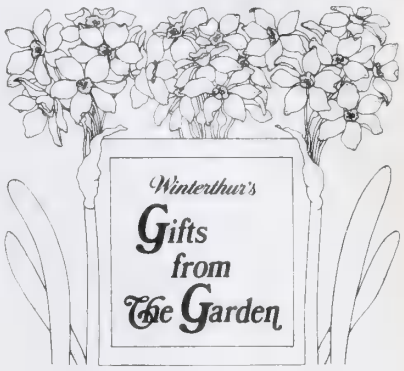
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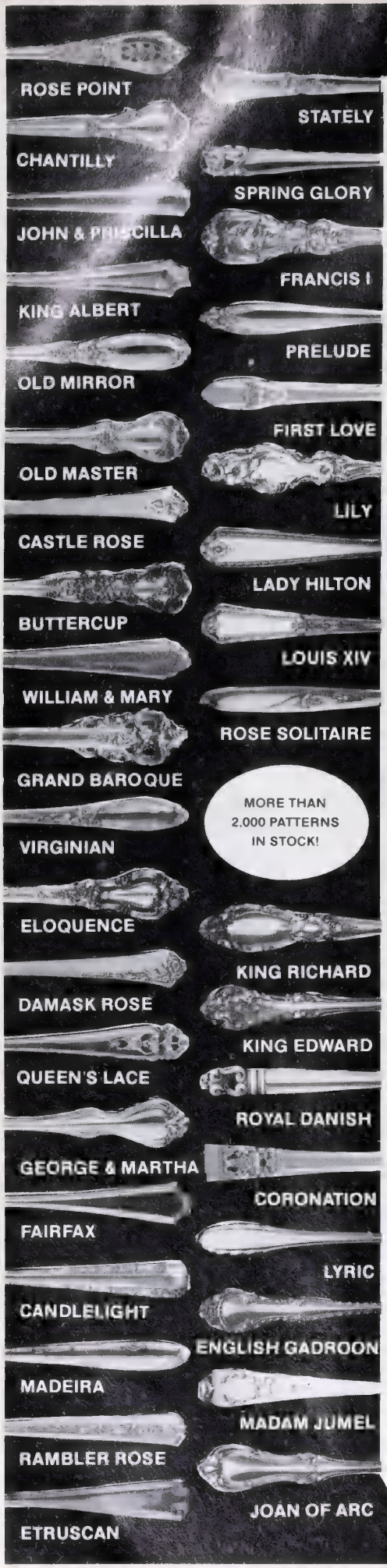
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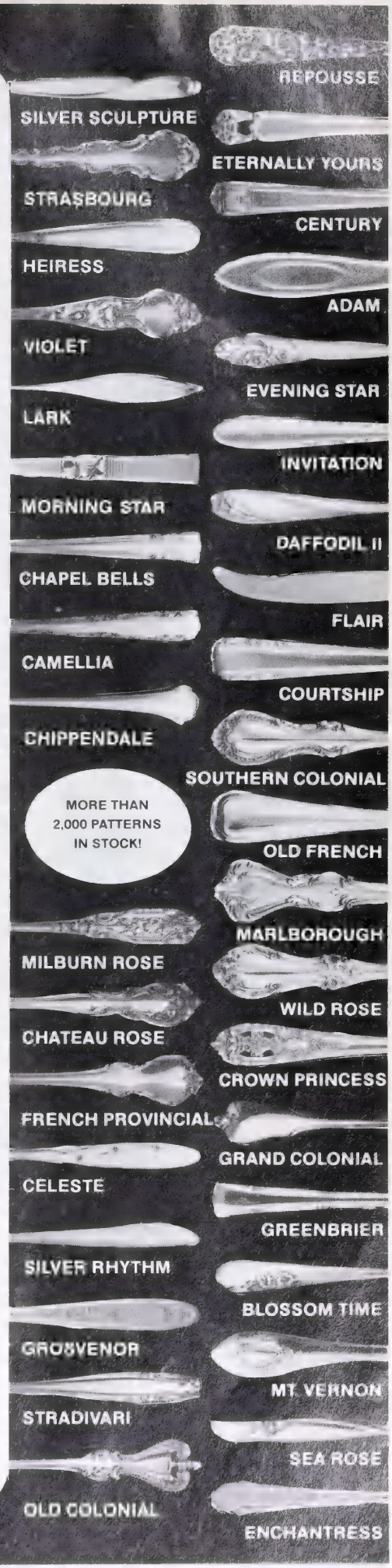
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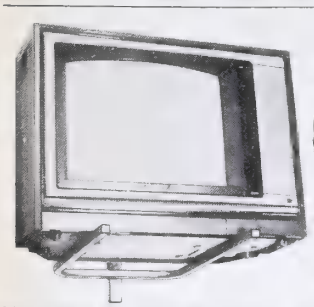
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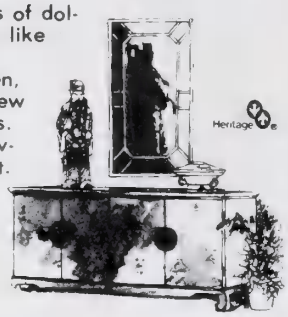
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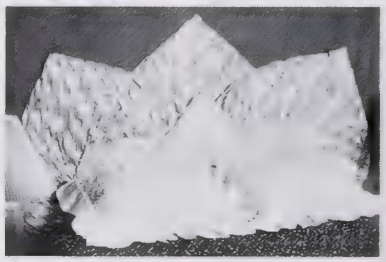
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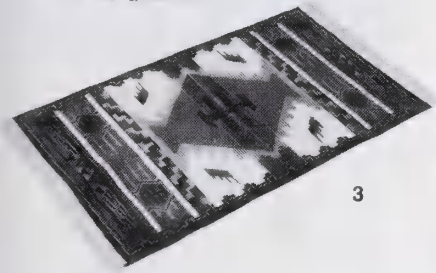
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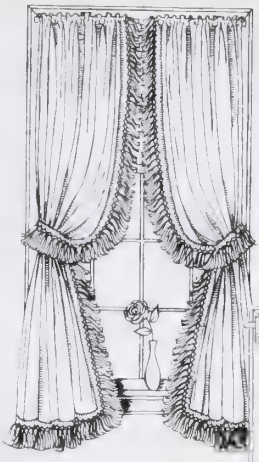
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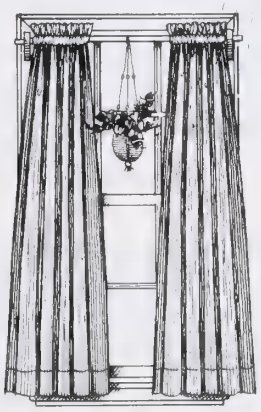
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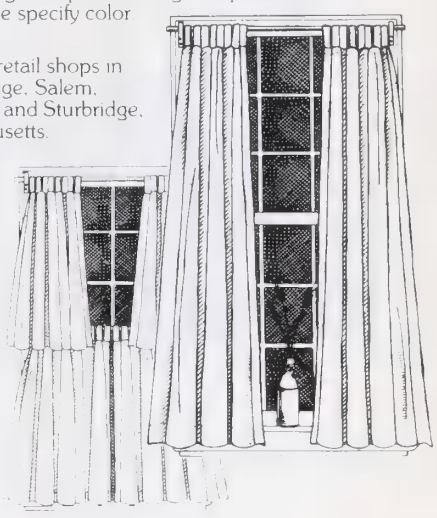
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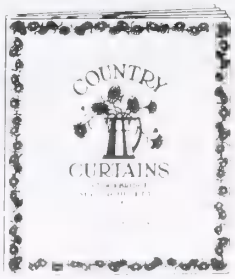


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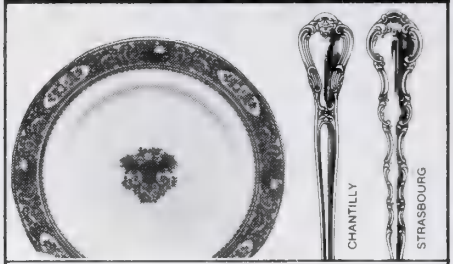
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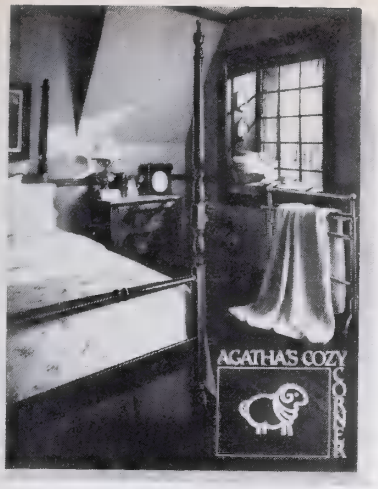
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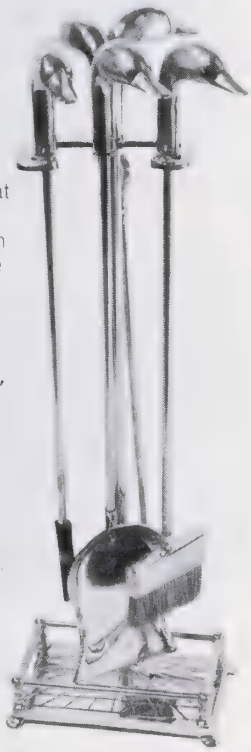
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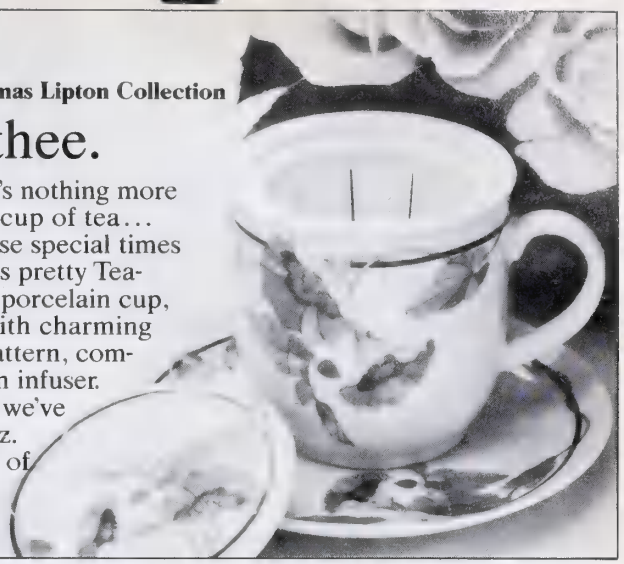
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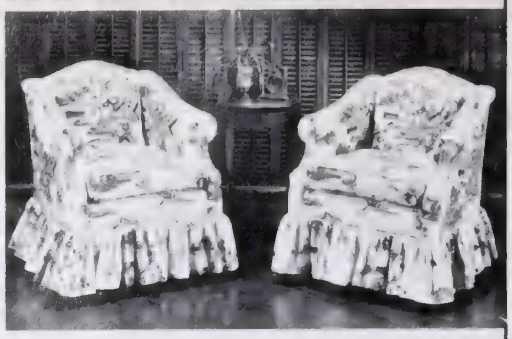
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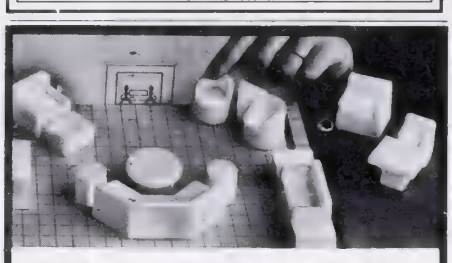
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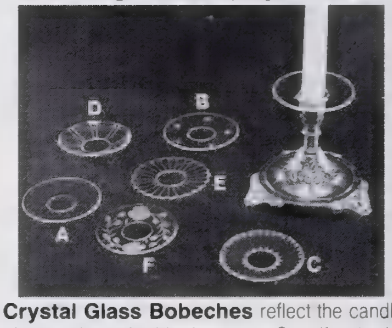


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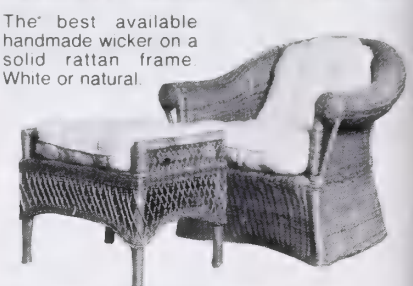
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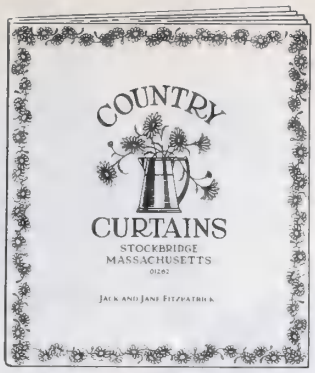
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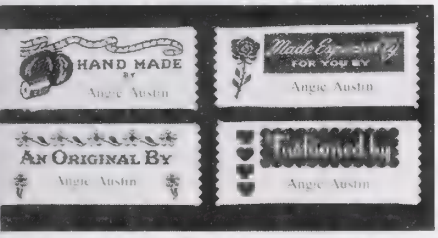
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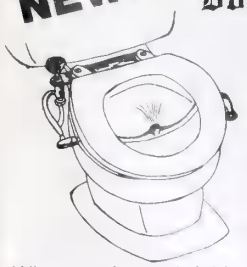


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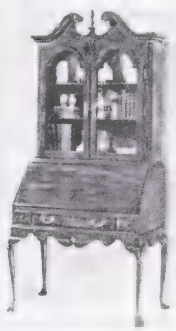
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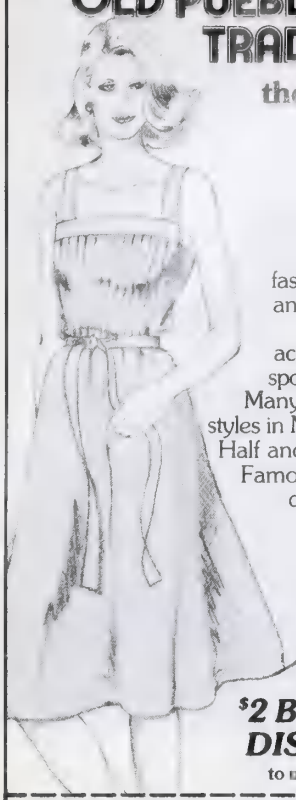
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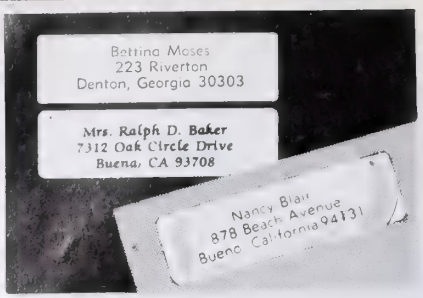


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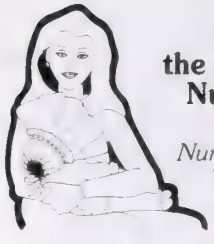
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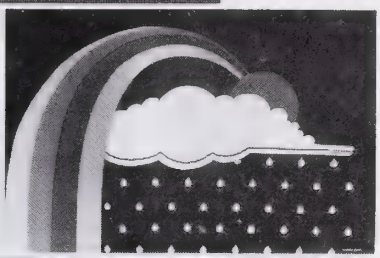
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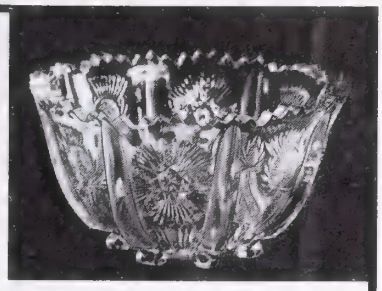
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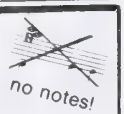


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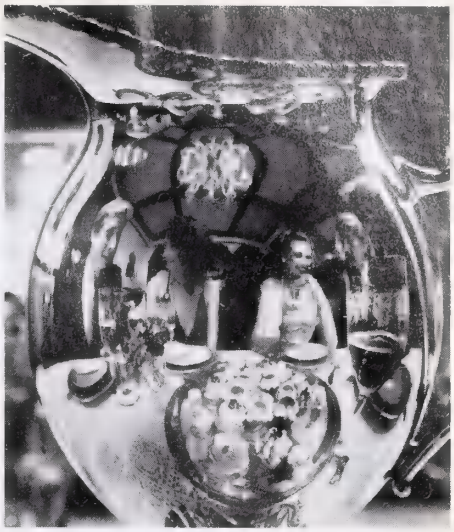
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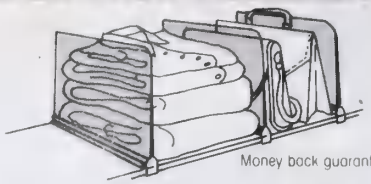
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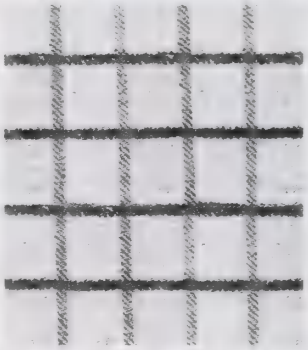
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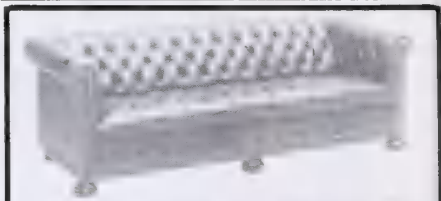
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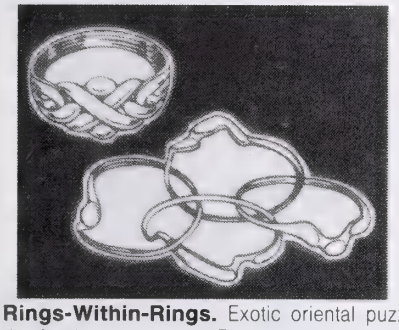
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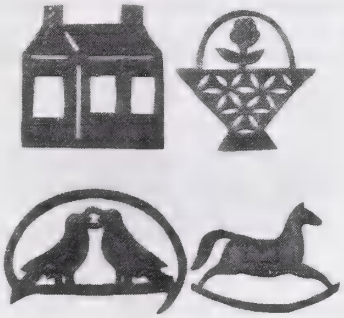
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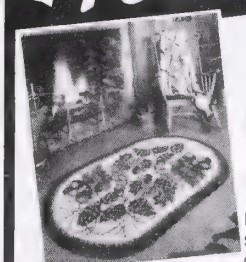
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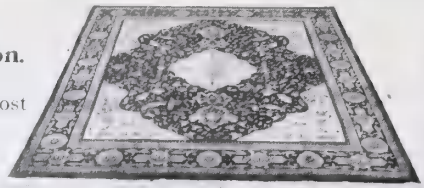
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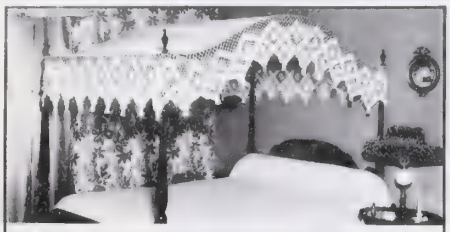


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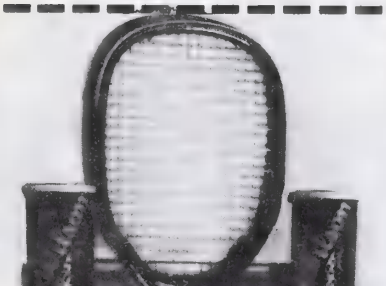


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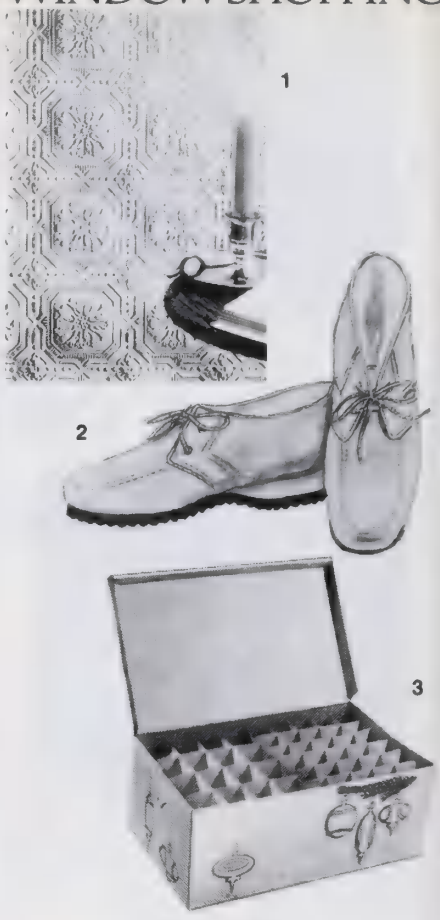
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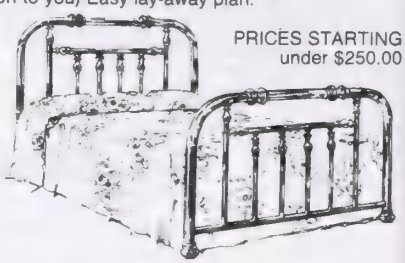
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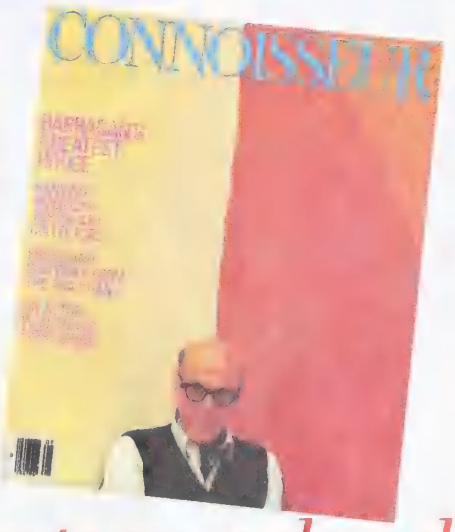
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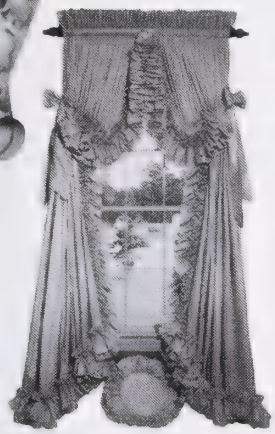
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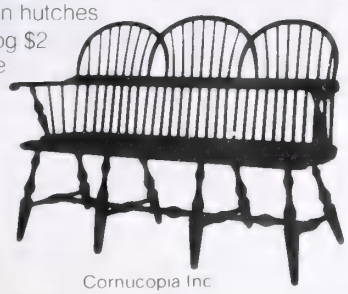
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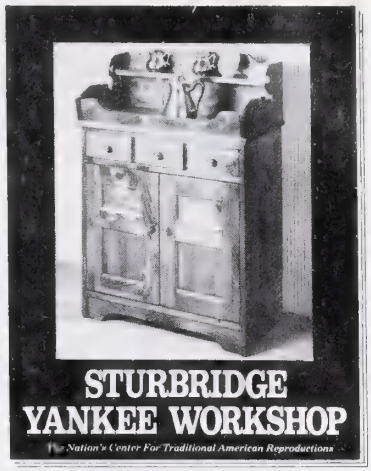
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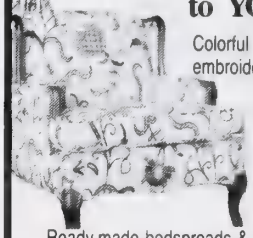
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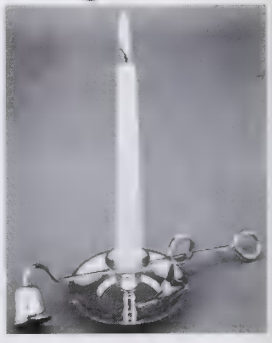
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1



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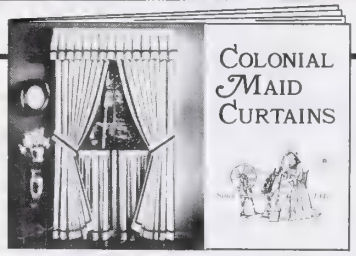


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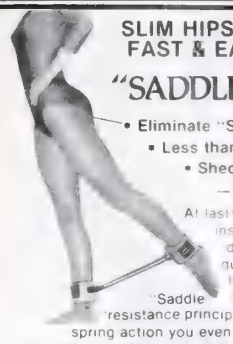
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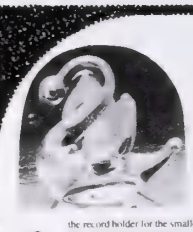


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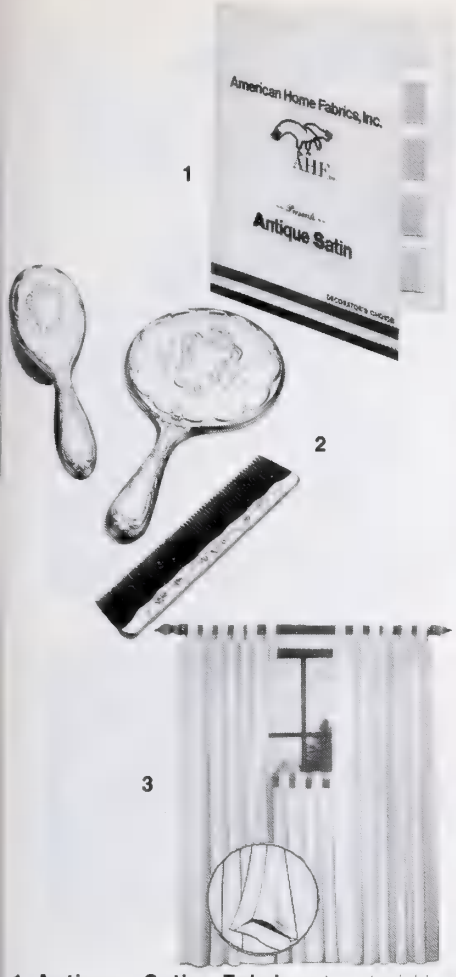
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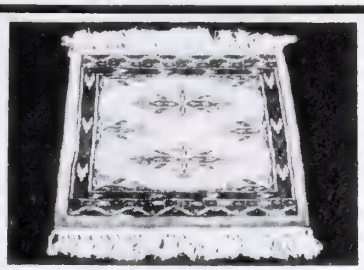
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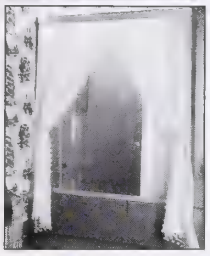
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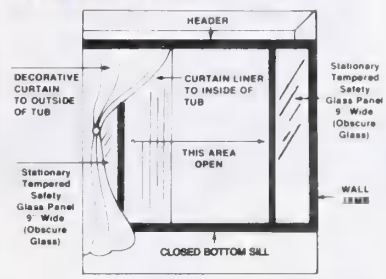


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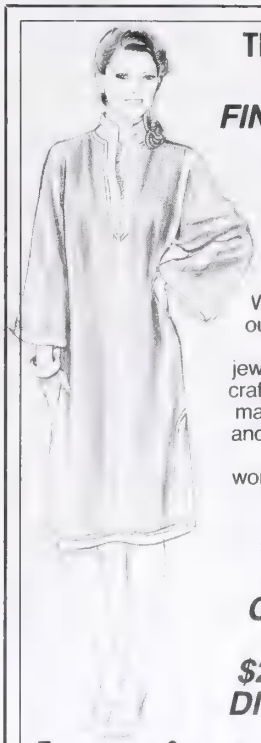


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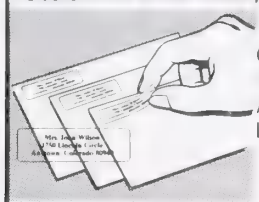
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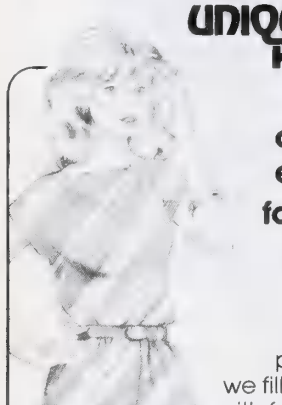
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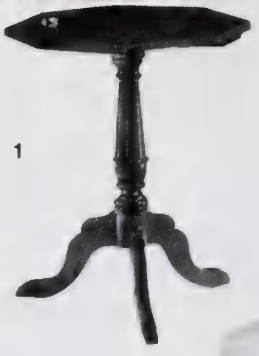
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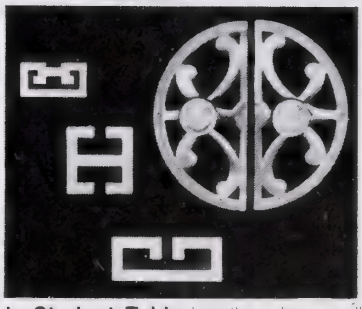
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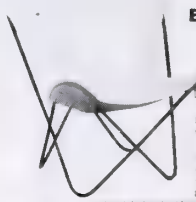
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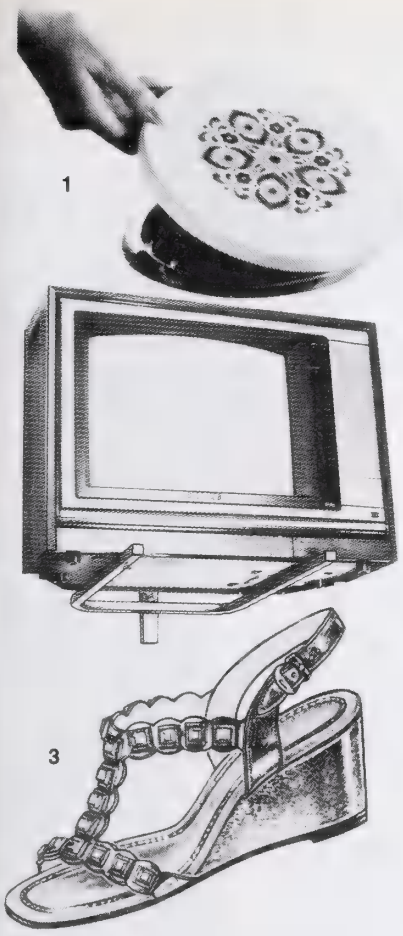
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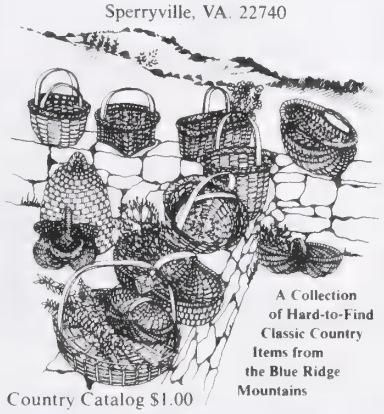
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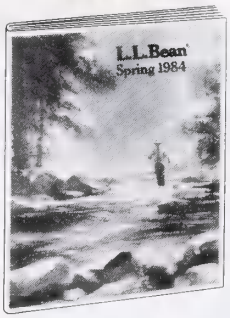
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PRODUCT INFORMATION

Continued from page 117

Grayrock Rd. and Center St., Clinton, NJ 08809. *7)* **Marble-topped, Louix XVI table,** #4162, 25 inches high, 24¼ inches in diameter, part of the Baker Continental Collection, $700—Bloomingdale's, 1000 Third Ave., NY 10022. *8)* **Howqua's Garden chintz** #6145.01, 59 inches wide, $78 a yard—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *9)* **Rietveld table,** $1230, **AI** (T), 595 Madison Ave., NY 10022.

TRAVEL

●*Pages 34 and 111:* **Nicholson Yacht Charters** is located at 9 Chauncy Street, Cambridge, MA 02138, (617) 661-8174; Telex 921404.

LOOK WHAT'S HAPPENED TO THE DINING ROOM

●*Opener and pages 37 to 38:* **Landscape design,** David L. Jeffries, Johnny Appleseed Fine Landscaping (R), 320 E. 73rd St., New York 10021. **Painting** by Robert Jackson, Mill Race, Linlithgo, Germantown, NY 12526. **Design:** Parish-Hadley Associates Inc. 305 East 63rd St. New York, NY 10021.

●*Page 44:* **Designer**—John Saladino, 305 E. 63rd St., 10021. *(Top):* **Linen panels**—Flam Associates (T), 26 Bruckner Blvd., Bronx, NY 10454. **Glass vases**—Ann-Morris Antiques (T), 239 E. 60th St., NY 10022. *(Bottom):* **Wall paint**—Benjamin Moore (M). **Mirror**—Smith & Watson (T), 305 E. 63rd St., NY 10021. **Pillows**—Berdj Abadjian (R&T), 1015 Madison Ave., NY 10022. **Candlesticks**—Gordon Foster (T&R), 1326A Third Ave., NY 10021.

●*Page 45:* **Designer**—Mark Epstein, Mark Epstein Designs Inc. (D), 340 E. 66th St., NY 10021. **Leather chairs**—Brickel Associates (T), 515 Madison Ave., New York 10022. **Installation of banquette**—Herbert Construction (R), 104 E. 25th St., NY 10010. *(Bottom):* **Designer**—Mariette Gomez, 241 E. 78th St., NY 10021. **Pillows**—The Pillowry (R), 177 E. 87th St., NY 10028. **Spoon-back chairs**—Ann-Morris Antiques (T), 239 E. 60th St., NY 10022. **Lamps**—Hansen Lamps (R), 121 E. 24th St., NY 10010. **Dishes**—Richard Ginori (R), 711 Fifth Ave., NY 10022. **Stemware**—Baccarat Inc. (R&T), 55 E. 57th St., NY 10022. **Handmade English sterling silver flatware**—James Robinson Inc. (R), 15 E. 57th St., NY 10022. **Banquette and bookcases** custom-made by John Wurtz.

●*Pages 46 to 47:* **Rosie's Café Check and Rosie's Café border wallcovering,** Rosie Collection by Pat Farrell for Motif Designs, white and navy blue; **hand-stenciled floor** by Kurt W. Iberger; **flower arrangement** by Christopher De Charistafro. **Interior design:** Motif Designs (T&R), 15 Beechwood Ave., New Rochelle, NY 10804. **French café chairs,** navy blue—Conran's (R) (MO), 145 Huguenot St., New Rochelle, NY 10801; mail order (800) 431-2718. **Verde Champagne oval marble tabletop**—New York Marble (T) (R), 1399 Park Ave., NY 10029. **Cast iron French antique Bistro base,** late 1900s; **white English ceramic footbath,** 19th c.; **white enamel antique tin canister set; brass towel rack with porcelain bars,** 19th c.; **bain-marie food warmer on stove; antique cake plate with glass cover**—Howard Kaplan's French Country Store (T) (R), 35 E. 10th St., NY 10003. **American matte glass bowl chandelier,** c. 1920—Lyman's Antiques (R) (T), 157 Mamaroneck, NY 10543. **White ceramic plate and pitcher on countertop, Bee Hive airtight container, soufflé and quiche dish, eight-quart white ceramic mixing bowl, large white ceramic chili pot, batter bowl, soup tureen with ladle, seven plates, French porcelain fruit colander, white ceramic butter dish, four glass bottles,** *moutarde* **jar,** *confiture* **jar with spoon,** *lait* **pitcher, quiche dish, four oval white ceramic bowls with border design, French porcelain oval serving platter, large batter bowl, assorted white ceramic pitchers**—Wolfman Gold & Good Co. (R), 44 Broome St., NY 10013. Custom-made three-piece **marble countertop and backsplash**—Marble Modes (T) (R), 15-25 130th St., College Point, NY 11356. **Italian Ceramic tiles around stove,** Cier by Bianco, 8 by 8 inches—Hastings Tile (T), 201 E. 57th St., NY 10022. **Black antique Vulcan stove, gooseneck brass faucet and spoked handles**—Watercolors (T), Garrison on Hudson, NY 10524. **Enamel sink**—American-Standard Inc. (M), 51 W. 40th St., NY 10018. **Jenn-Air Dishwasher,** model #DU450, distributor—Long Island Stove Inc. (M), 26 Harbor Park Drive, Port Washington, NY 11050.

THE TOUCH OF A MASTER DECORATOR

Interior Design—Mario Buatta.

●*Pages 48 to 49:* **Black trunk with studs**—Carol Leverett Interiors Inc. (R&T), 2813 Ferndale, Houston, TX 77098. Screen painted by Robert Jackson. Mill Race Linlithgo, Germantown NY 12526.

●*Pages 50 to 51:* **Antique English cigarette table**—Jas. A. Gundry Inc. (R), 2910 Ferndale Place, Houston, TX 77098. **Mirror, black lacquered coffee table**—Baker, Knapp & Tubbs (T), 5120 Woodway, Suite 150, Decorative Center of Houston, Houston, TX 77056. **Chinese porcelain garden seat**—Pettigrew Associates Inc. (T), 220 World Trade Center, Dallas, TX 75258; 110 Decorative Center, Houston, TX 77056.

●*Pages 52 to 53:* **All fabrics**—Clarence House (T), 40 E. 57th St., NY 10022. **All flowers**—Charles Thomas of Houston Inc., 807 Hawthorne, Houston, TX 77006.

GARDEN OF EVER-BLOOMING ANNUALS

●*Pages 62 to 65:* **Seeds for Wave Hill garden**—*Stokes Seeds Inc.,* 737 Main St., Box 548, Buffalo, NY 14240. Many of these varieties also available from *Geo. W. Park Seed Co.,* Inc., PO Box 31, Greenwood, SC 29646 and *W. Atlee Burpee Co.,* 300 Park Ave., Warminster, PA 18974. *Wave Hill,* 675 W. 252nd St., Bronx, NY 10741 (212) 549-2055. Free admission during week, $2 weekends; guided nature walks and art exhibits throughout the year.

ALL-YEAR ADDITION TO A SUMMER HOME

●*Pages 66 to 67:* **Designer:** Gary Crain, 211 E. 70th St., NY 10021. **Wardrobe** #18910-345 with two doors, 55 by 25 by 78 inches high; **console** #18930-715 with one drawer and one shelf, finished back, 40 by 16 by 30 inches high; **Welsh cupboard** #18920-401 (base shown), all from the American Oak Collection—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Swaim sofa** #1158 in #6221, #61 color fabric, 88 by 37 by 34 inches high, 22 inch seat depth, 18½ inches seat height, 21 inches arm height; **Club chair** #278 in #278, #60 color fabric, 33 by 37 by 34 inches high, 22 inch seat depth, 18½ inch seat height, 21 inch arm height; **chairs** #478, originals by John Mascheroni, 32½ by 33 by 33½ inches high, 21½ inch seat depth, 17 inches high, arm height, 23½ inches—Swaim Inc. (M), PO Box 4147, High Point, NC 27263. **Bombay Ikat #61564.01 cotton and linen fabric** on chairs—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Daughtry #0310M teal blue woven fabric** and **St. Andrews #0304 C blue fabric on pillows**—Hinson & Co. (T), 979 Third Ave., NY 10022. **Wicker club chairs,** Twine Collection—Walters Wicker Inc. (T), 991 Second Ave., NY 10022. **Basket-hamper coffee table, platter, urn, basket, blue-painted wood tray on wooden stand, emerald-green-cachepot, hand-painted box with flowers**—John Rosselli (T), 252 E. 72nd St., NY 10021. **Cedric Hartman brass lamps, afghan**—LCS Inc. (T), 1059 Third Ave., NY 10021. **Jefferson Stripes #22A rug,** 6 by 9 feet—Thos. K. Woodard (R&T), 835 Madison Ave., NY 10021; catalog, $5. **Stoneware crock with cobalt-blue decoration**—Made In America (R), 1234 Madison Ave., NY 10028. **The Defiant wood-burning stove**—Vermont Castings (M), Prince St., Randolph, VT 05060. **China White paint**—Benjamin Moore (M). **Ceiling fan**—Hunter Fans: for nearest showroom call (800) 238-5358.

●*Page 68 to 69:* **Formica Brand laminate** for counters and shelves—Formica Corp. (M), One Cyanamid Plaza, Wayne, NJ 07470. **Split Pedestal table** #18920-732, 44 by 84 by 30 inches high extended, diameter, 44 inches; **Windsor arm chair** #18920-846; **wood saddle seat, Windsor side chair** #18920-845, 42 inches high; **wood saddle seat**—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Refrigerator 201-R and freezer 201-FD-Sub**—Zero Freezer Co. Inc. (M), PO Box 4130, Madison, WI 53711. **Blue and white platter**—John Rosselli (T), 252 E. 72nd St., NY 10021. **Yellow mincemeat pail, bowls on shelf**—Made In America (R), 1234 Madison Ave., NY 10028. *Page 70 to 71:* **American Oak secretary** #18930-670, pickled finish, 41 by 20 by 81 inches high—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Armless dining chair** #479,

20½ by 23 by 37½ inches high, seat depth, 18 inches, seat height 20½ inches; **upholstered chair,** 35 by 33 by 28 inches high, both Swaim Originals by John Mascheroni—Swaim Inc. (M), PO Box 4147, High Point, NC 27263. **Pine mirror, pine cupboard, desk chair, botanicals, bouillotte lamp, Chinese porcelain**—John Rosselli (T), 252 E. 72nd St., New York 10021. **Dust ruffle fabric and Featherberry #400-4B blue fabric** on chairs and curtains-Cowtan & Tout (T), 979 Third Ave., NY 10022. **Primavera 3581 Q poly sheets and cases, scalloped bed cover**—Frette Fine Linens (R), 787 Madison Ave., NY 10022. Two **Rittenhouse Square #130A rugs sewn together,** 6 by 9 feet each—Thos. K. Woodard (R&T), 835 Madison Ave., NY 10021. **Majolica plate**—Gordon Foster (T), 1322 Third Ave., NY 10021. **Painted box**—Evergreen Antiques (R), 1249 Third Ave., NY 10021. *Bottom right:* **Hampton Cloth #0301 B white fabric** on cushions—Hinson & Co. (T), 979 Third Ave., NY 10022.

● *Pages 72 to 73:* **Chair** #470, 35 by 31 by 32½ inches high, arm height, 23 inches, seat height, 19 inches, seat depth, 20 inches; **love seat** #480, 90 by 30 inches high, diameter, 37 inches, seat depth 24 inches, seat height, 18 inches, arm height, 22 inches, Swaim Originals by John Mascheroni—Swaim Inc. (M), PO Box 4147 High Point, NC 27263. **Keeping room table** #16921-740 with three drawers, Replicas 1800 Collection, pine—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360. **Capri Canvas Stripe #60200.01 fabric** on love seat—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Wainscott #0402 B fabric in Brick** on chairs, **Wainscott #0402C fabric in cream** for bed curtains—Hinson & Co., 979 Third Ave., NY 10022. **"Stripes Tonight" sheets and comforter, square shams, pillow cases, boudoir pillows,** Perry Ellis collection for Martex—West Point Pepperell (M), 1221 Avenue of Americas, NY 10019. **Pennsylvania Stripes woven cotton carpets** sewn together, 6 by 9 feet each—Thos. K. Woodard (R&T), 835 Madison Ave., NY 10021. **Curtains, pillows, bed hangings** executed by Flemming Hegner (T), 6026 Monroe Place, West New York, NJ 07093. **Seamstress details**—Anne-Monique Kalognomos, Custom Interior Seamstress (R), Wells Road, New Milford, CT 06776. **Three-leg table, Chinese blue and white jars, foot tub on table**—John Rosselli (T), 252 E. 72nd St., New York 10021. **Antique painted trunk, round wooden antique box**—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **Electronic digital clock radio** Model #7-4642—General Electric (M), G.E. Answer Center, (800) 626-2000.

Architectural designer: Mark Mascheroni, 172 Lexington Ave., NY 10016. **General contractor:** Hunter Contracting, Mountain Rd., Norfolk, CT 06058. **Electrical contractor:** I.A. Tadiello, PO Box 222, Rte. 44, East Canaan, CT 06024. **Plumbing contractor:** John Bazzanno & Son., Sunset Hill Rd., Norfolk, CT 06058. **Masonry:** Michael Halloran, Norfolk, CT 06058.

NATURE PRESERVED IN A BIRD SCULPTOR'S BARN

● *Pages 74 to 75:* **Pillows,** 20 percent down/80 percent goose feathers, 20 inches square made by Itzkowitz, 161 Allen St., NY 10002. **Scala Metisse #6918.01 fabric** for pillow covers, oyster #920, 60 percent linen/40 percent cotton, 50 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022.

NO-WORK, ALL-FUN WEEKEND MENUS

● *Page 85:* **Blue and white checked cotton towels**—Ulster Weaving (R), 148 Madison Ave., NY 10010.

● *Page 87:* **Striped kitchen towels** designed by Katja, Cannon Royal Family Collection—Cannon Mills Inc. (M), 1271 Avenue of Americas, NY 10020; Macy's (R), Herald Square, 10001; Marshall Field & Co. (R), 111 N. State St., Chicago, IL 60602; Burdines (R), 22 E. Flagler, Miami, FL 33131.

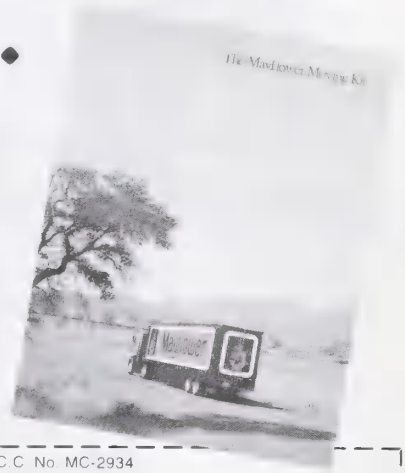
KITCHEN ESSENTIALS

● *Page 92:* **Cuisinarts, Inc.,** 411 West Putnam Ave., Greenwich, CT 06830; **Leifheit International,** 30 Pulaski St., Bayonne, NJ 07002.

GARDEN GUIDE

● *Page 101:* Bedding Plants, Inc. (Dept. HB), 210 Cartwright Blvd., Massapequa Park, NY 11762. Send SASE for information on frost-safe dates for setting started plants outside. Ask for *Planting Tips for Vegetables* and *Planting Tips for Flowering Annuals.* ■

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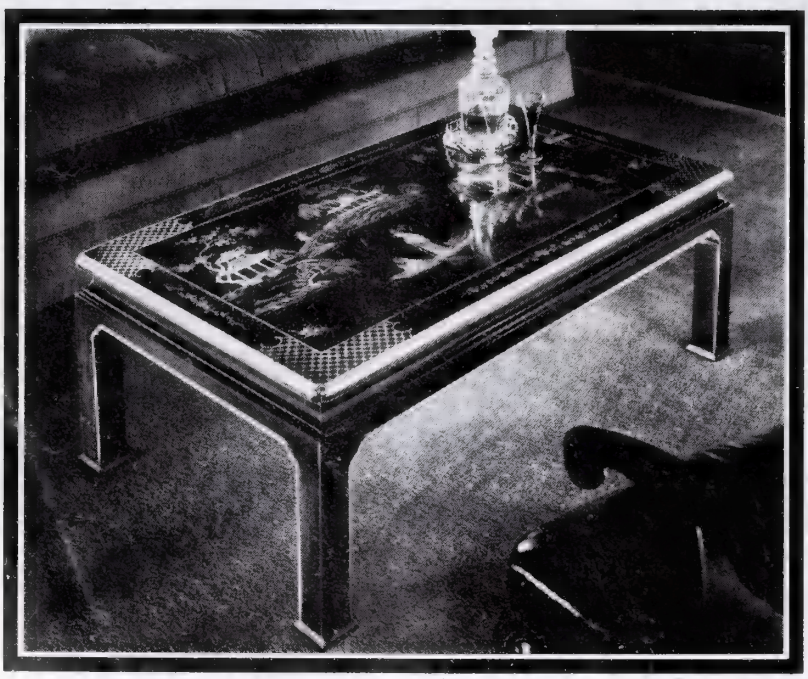
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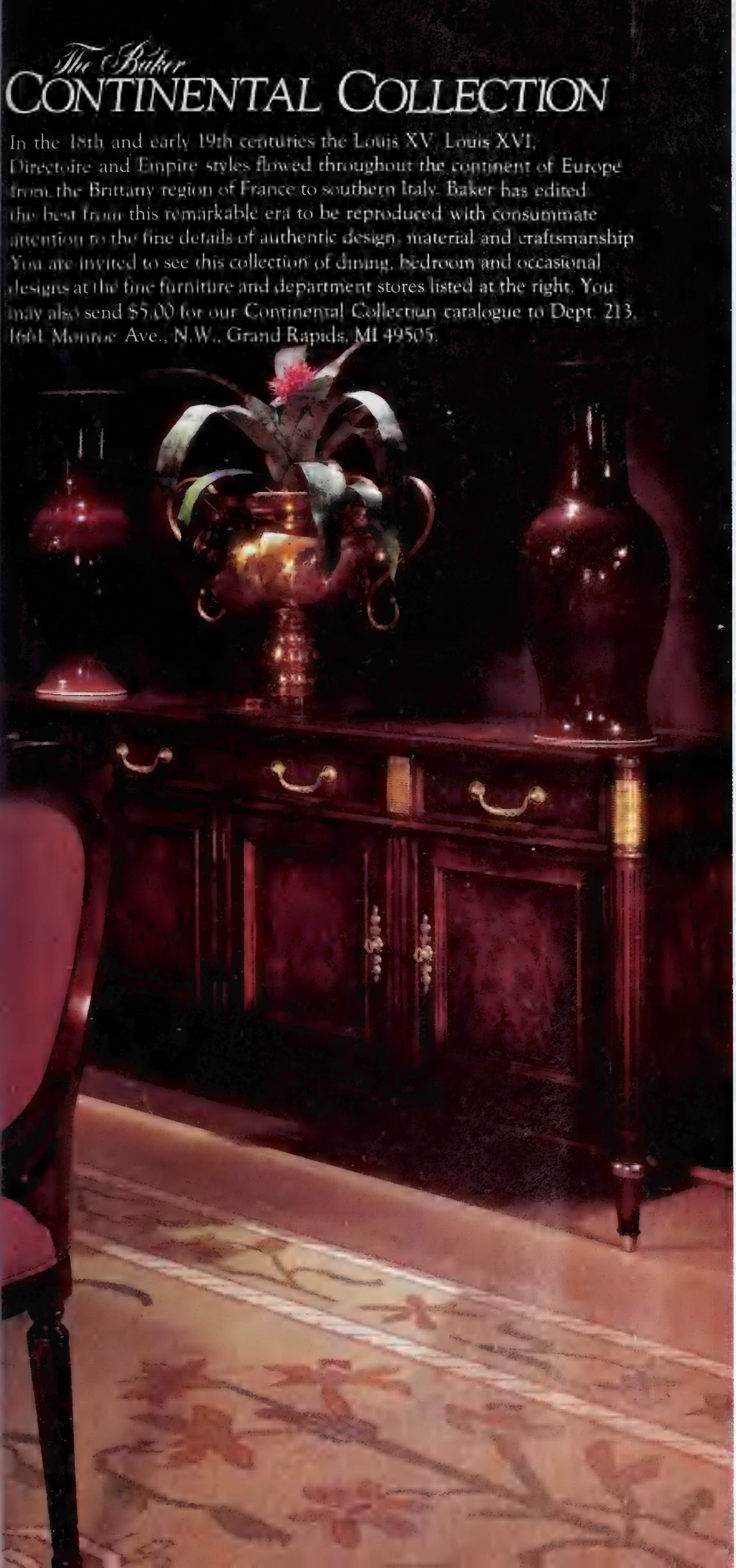
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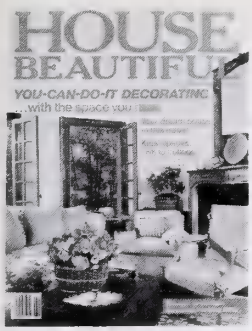
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Volume 126, Number 2 February 1984



On the cover: Details go a long way toward creating the romantic atmosphere in this dream house *(see pages 74 to 81)*, and the owner supervised every one. He searched out the best craftsmen to make the doors and window frames, found the handsomest hardware and chose such architectural elements as the Louis XIV limestone mantel to embellish the old-world ambience. Photograph by William P. Steele.

Sofa and chairs from Lord and Taylor, all fabric from Stroheim & Romann, thrown-porcelain plate on mantel and 19th-century painted foot basin from Gordon Foster; leather trunk from Charles Gracie; pair of Meissen porcelain cabbage-shaped tureens, porcelain lettuce-leaf trays and plate from Frederick P. Victoria; throw and needlepoint pillow from Woolworks; dhurrie rug from Stark Carpets; two Chinese covered jars from Limited Editions.

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THINKING ALOUD

"How do we spot a House Beautiful room? The same way you'd choose a friend—on the basis of personality, warmth, charm and wit."



The question I'm most frequently asked as I travel around the country is "How do you choose the rooms that go into House Beautiful?"

To put it simply, we select them the way you probably choose friends—on the basis of personality, warmth, charm, wit and individual character. Some rooms, like people, project an imaginative attitude about life; they radiate ideas and inspiration . . . they are *interesting.* These are the rooms we're looking for. There are no formulas, no fly-by-night chic. You will, of course, find rooms by the best designers and architects in House Beautiful, but not because we're impressed by "labels" or "who's who." What counts, quite simply, is whether the rooms project a creative personality and offer tangible ideas that are just right for the way you want to live.

We know that decorating can be an overwhelming task and that you come to us for help. So we search for rooms that invite you to "try on" their decorating ideas—we want you to really be able to imagine what a diagonal sofa arrangement would be like, to see how a kitchen with an island counter really saves steps, to visualize what a wash of aqua would do for your bedroom. Our aim is for you to find House Beautiful as valuable as a monthly tour of the kind of rooms you love.

In addition to usable ideas, we want to communicate the very special feelings the owners have for their houses. These creative people have been able to take essential furnishings—sofas, chairs, lamps—and turn them into personal, comfortable and beautiful expressions. Sometimes they've recruited the help of a professional eye, but always they've spent a lot of time educating themselves and analyzing what colors, prints and styles make them happy—translating their inner spirit into decorating.

To help you get a better glimpse of the owner's point of view, we try to shoot our pictures at eye level, so you'll feel as if you're sitting right in the room. We feel it's important for you to be able to get up close and see how the welting is done on sofas, the ruching on pillows, the dressmaker details on curtains. The purpose, after all, is to take a picture that gives *you* a good look at the ideas it offers.

One fine photographer we work with has a special system for helping readers feel like a part of the photograph. Before he so much as unzips a camera case, he finds out where the owner likes to sit. Then he spends a few minutes there, taking in the details. By knowing what is most cherished, he feels he can best capture the room's personality on film.

Sometimes letting that personality shine through means making a few changes for photography's sake. For instance, in one house, we removed two big lamps in the living room, not because we didn't like them, but because they blocked a view into the dining room. Several readers wrote, pointing out that the owners would never be able to see after dark. We hope you realize that sometimes we make tradeoffs—sacrificing literalism for a more essential goal. For example, some rooms that are tiny, cozy and invitingly cluttered in person are just too busy to tell a story in a photograph. They need to be pared down. By the same token, some rooms that are serenely spacious can seem cavernous and bleak in a picture. Those we warm up with flowers, plants and personal accessories. That's where our decorating editors' art comes in—it's their job to work with the photographer and translate a room into a photograph that's vibrant and alive.

A reader recently wrote that "a great magazine doesn't just happen. There has to be caring, concerned people doing their best." She added that "your House Beautiful 'family' seems to be doing just that!" I was struck by the letter because we do feel like a family, a family passionate about "home" and everything in it. When we choose a room for the magazine and work to photograph it perfectly, it's because we love it and want to share its joy and spirit. If a room has given us a new idea or a fresh point of view we want to spread its inspiration. When we hear that you are finding, each month, incentives to express yourself and ideas you want to use, we know we are in tune with you, our "larger" family.■

JoAnn Barwick
Editor

LILO RAYMOND


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ON DECORATING & DESIGN

SUNSHINE OFF-THE-BOLT PLUS YARDS OF ROOM-TO-MOVE EQUAL CALIFORNIA LIVING AT ITS GLORIOUS BEST

Gorgeous light and intense natural color—these are the elements around which the famed California Style has evolved. But what if you don't live there? Learn from these seven designers working in California that the same materials available throughout the country—sun, sea, sky, fresh air and space—can be put to use with energy, wit and strong personal decorating statements.

By KAREN E. ANDERSON



ELYSE LEWIN

Natural neutrals give California Style its impact: cotton, wicker, stone table, stone walls. Room by Stephen Chase.

California Style—that open, airy and refreshing look—began in the early '50s, partly in reaction to Michael Taylor's taking a new look at the bland beiges and sea-greens of that era. He stripped rooms of their carpeting and upholstery, bleached the floors and painted walls and ceilings white. It was his reaction to the natural beauty outdoors and to the generally larger dimensions of rooms in California that led to the way these rooms look today—uncluttered. In order that space appears comfortably complete, he designed fewer but more versatile pieces on a large scale. That way rooms appear open. He took wicker, pulled it out of its seaside cottage mode and made it an important, integral part of a sophisticated interior by plumping it with fresh blue and white ticking stripes or nubby, white Haitian cotton. Also, in some ways more far-reaching in effect, Mr. Taylor focused on design elements almost anyone could afford: bamboo blinds, wicker furniture, cotton and muslin.

It is very hard to find the right words to describe the California Style. For Waldo Fernandez, the California Style lies in its use of materials—he's famous for his designs with wood and stone. Karin Blake has created a "California country" look, selecting 19th-century furnishings from Ireland, England, Canada and early America. She suspects her inspiration is flavored by her Quaker rearing in Bucks County. So her large pine harvest stable and unmatched Windsor chairs in her dining room appear as clean-lined and spare as a chrome and glass interior of the '60s.

Perhaps it's a good idea to point out some of the contrasts between urban living in the East and its West Coast equivalent as these decorators see it.

"You know, of course, that we're designing for clients in all parts of the country," says Stephen Chase. "People in the East are often housebound because of bad weather. Thus, interior space takes on extreme importance. A New Yorker in a high-rise apartment might spend $25,000 having his bathroom designed right down to the details of the molding and the bolts for the fixtures. Here, however, I might feel a bathroom was 'done' with 12 rolls of wallcovering because the bath has a view of a pretty garden. That garden turns out to be a fairly important cultural difference!"

Architecture is a particularly dynamic element of the California idiom. Stephen Chase's new home in Palm Springs, built against a mountain overlooking the desert floor, is an extreme example of moving the outdoor environment inside. Using "as much glass as the law would allow," Mr. Chase worked a cruciform shape of stucco cubes and block shapes in the colored mauves, sand tones and gray-purples of the mountains behind it. Mr. Chase can stand at the back of the house and look down its length (a distance of some 300 feet) across the pool and through the guesthouse at the other end to the desert floor below. Michael Taylor and Waldo Fernandez share the idea that good architecture both provokes and supplies the interior designer with form and line. In fact, Michael Taylor was the first to create a light-colored synthetic stone (similar to travertine) that could be formed into sculptural shapes as furniture, complete with cushions and pillows, in an attempt to bond with architecture.

Mr. Chase believes many of his clients will reveal their sense of fantasy in the design of a second home at the beach or in the desert. That's where they'll risk unconventional color schemes or unusual furniture styles because it's here they're more able to relax in an environment away from work.

Ron Wilson, who has decorated all 11 of singer-actress Cher's houses including her newest "Cleopatra" digs,

(Continued on page 12)



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DECORATING & DESIGN

Continued from page 10

suggests that it is, in fact, the designer who projects his or her fantasy to each client. So far, with each of his clients, once he begins an installation, he bars his clients from appearing until it's completed. Then, on the appointed evening, Mr. Wilson fills the house with flowers, lights the candles and his clients enter their fantasy for the first time. "It certainly does give them a wonderful moment surrounded by an entirely new dimension," he says.

When, for example, one of Michael Taylor's clients moves from a large house into a smallish condominium, he finds that they force themselves to choose very carefully from their acquisitions those things that have the most value to them.

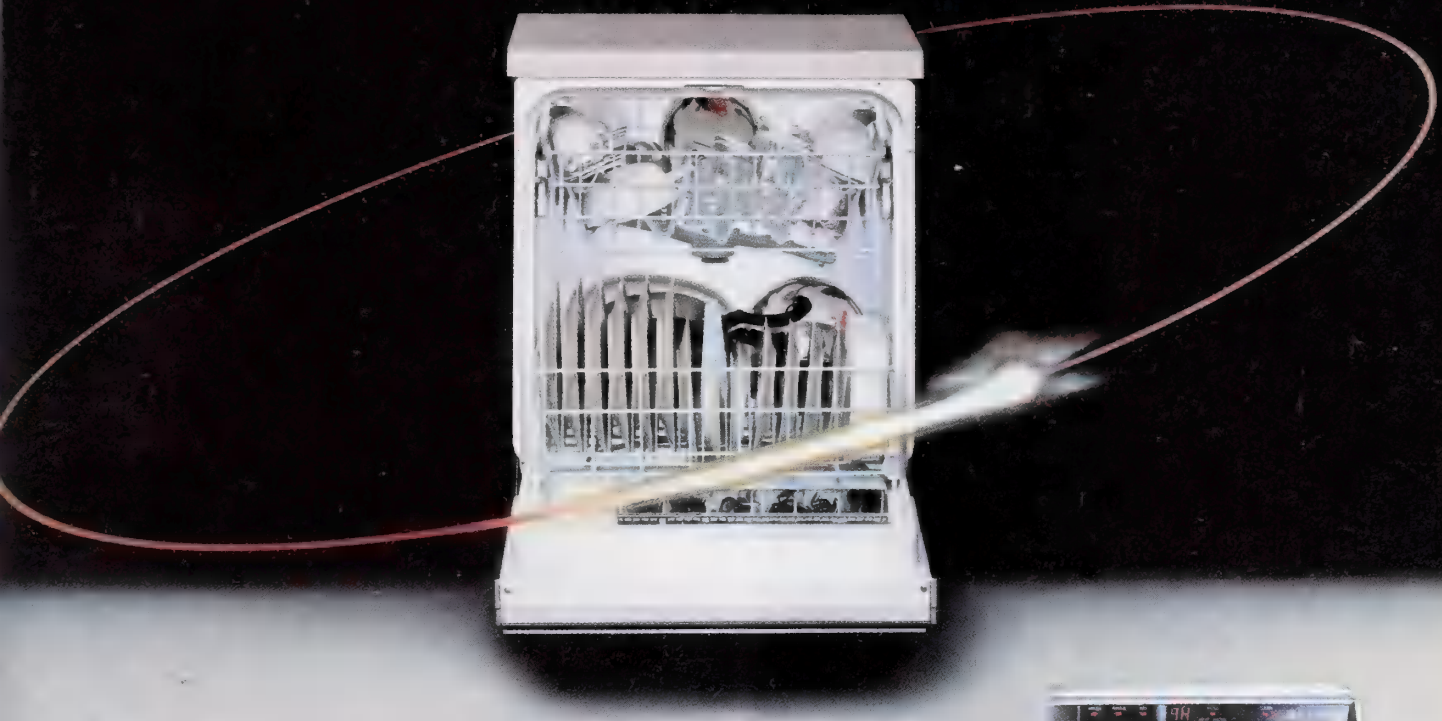
But even when people still want to live with their period furnishings they want the ambience to be Californian. John Cottrell was recently asked to redesign the interior of a contemporary home in order to accommodate its European owner's magnificent collection of antique furniture, which apparently didn't work within an airy interior. Mr. Cottrell solved the problem by covering some of the antique pieces in white muslin, others in a bright lipstick-red, striped moiré taffeta. As to his "violation" of the more correct brocades and silks, Cottrell simply replies, "We're not living *then*."

Most clients are so willing to try new things that design becomes one continuous adventure, says Bobi Leonard. And Karin Blake adds, "So many people I see now are more definite about what they want than they were even four or five years ago." Artful retailers here also help make a variety of design styles affordable to customers who decorate without professionals.

First space, then the weather—that ubiquitous sun. Views of water, real textures and colors from nature's own building materials of wood and stone—these all contribute to the adventuresome spirit of the California Style. Whatever the mix, the result delivers a fresh and relaxed environment. It is the look of the '80s. ■

Karen E. Anderson writes about design, travel, people and styles of living.

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The boom that's taking place today isn't just in the birthrate—it's in smart furnishings designed for kids. Colorful and imaginative, the market's latest offerings provide the visual stimulation so important in those early, eye-opening years. *(For complete kids' rooms, see pages 64 to 73.)*

Editors KATHLEEN MAHONEY and BEVERLY McGUIRE



Borrowed from the big top, the circus stripes of these canvas drawers make a colorful chest or changing center; $255, Landes. Play checkers on this "block" and store them inside when it's cleanup time; $125, Up Country Enterprises. Monkey; $15, Monk-kees at B. Altman.

Sweet dreams are made of these: Patchwork crib quilt; $70, House of Hatten at B. Altman. Handwoven baby blankets: $40 with ribbon binding, $17 with fringe; pillow, $18; all, The Three Weavers.



For sleepy travelers, this folding bed with a big plastic window comes with its own snappy carrying case; $100, Childcraft Centers.



ALL PHOTOS EXCEPT TWO LAMB PHOTOS BY RIC COHN

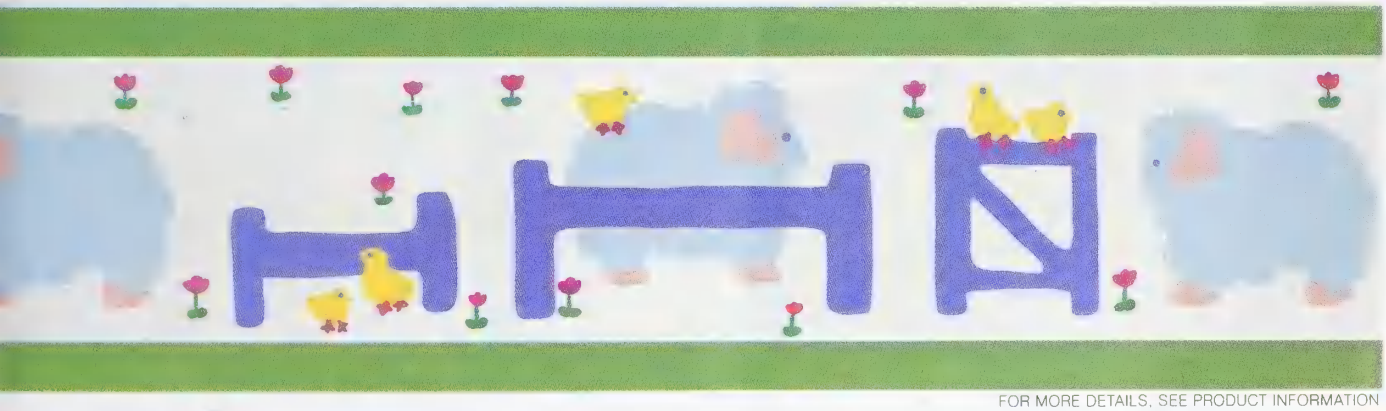
HB MARKETPLACE



Tote for a sleeping beauty, $150, Chat Botte Décoration Inc. Erica Wilson's Beatrix Potter pillow to cross-stitch. Towel and mitt set; $28, Descamps.



Count sheep or buttercups—the "Ba-baa" border *(below)* is $4 a yard; the "Buttercups" paper *(above)* is $20 a roll; both, Whimsical Walls by Motif. Painted lamb mural by Karen Greenbaum and Iris VanderPutten of Whimsical Walls Ltd. Muralists.



FOR MORE DETAILS, SEE PRODUCT INFORMATION



Four ways to think small: Stenciled cotton rag [illegible] $160, Wicker Garden's Baby. Hand-p[illegible] chair, $55, Chat B[illegible] Inc. Rollin[illegible] $296; birch cha[illegible] with Scandinavia[illegible]



A Navy aerographer. She learned her profession in the Navy and she's one of our best. Depended upon to give our crews the weather information they need to do their job.

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It's working for America.

VIEW FROM THORNHILL FARM



By DEE HARDIE

Our farmhouse sits on a hill, the centerpiece of our land, and last February it was like being in the middle of a slowly rising giant soufflé. It snowed and it snowed and it snowed.

We didn't quite believe it. In early December we still had blue pansies in the old urn by the front door, strange survivors of an even stranger season.

Then, quietly, the snow started falling, just in time for lunch. And since it was serious, Tom left the office. When this happens, a rare occasion, I feel like a child who has been given a half day off from school. After all, an afternoon husband *is* a treat.

Since we were safe in our cocoon, we both started acting amazingly like children, going from window to window to look at the constant white of this new winter, the tableau that was foaming before our eyes. It became a game.

At each window we tried to top each other's imagination. Sometimes we even agreed. Yes, those snow dunes rolling like waves *did* look like beaten egg whites, but Tom thought immediately of Baked Alaska, while I preferred the vision of a successful soufflé. Yet there was no doubt about the woodpile. It had become a dragon, very mythical and very magic.

Banked against a low stone wall, our logs had been piled like stairs, the steps made by wood that had been taken away for the fire. And now we had a dragon in the garden. Albert, our grandson, should have seen *that* dragon. From now on we'll keep the woodpile in stairs, in case of snow; white dragons don't happen everyday.

Our small herb garden, which is in the U of the house, was another stage. Imagine the lions of the Greek isle of Delos sitting poised on the outdoor chairs. But there they were, silent and like stone, somehow sculpted by the snow and wind. And on the round table in between was the snow dome of a huge tea cozy, or was it a miter, the dress hat of a bishop? As for the tall dry stalks of the summer chives, that was easy. They were like candles of a very white birthday cake after they had been blown out, the party over.

Our party, however, went on for three days, accumulating 24 inches of snow. As we were always warm and had light, it was a weekend of pleasure. This snow never threatened, just invited, rather insisted on a long Saturday of plowing the road.

Then on Sunday, Lucy and Achsah, Hugh, Cynthia and David, warriors of winter, triumphantly planted the flag on top of our hill and came for lunch. To celebrate we made a soufflé with broccoli from our garden. And the little bits of green peaking from the puffs of the soufflé made us think of our boxwood on the front lawn, patiently trying to outwit the weight of winter.

Thornhill Broccoli Soufflé

6 tablespoons butter or margarine
6 tablespoons flour
2 cups milk
6 large eggs, separated
1/2 teaspoon salt
1/4 teaspoon pepper
2 cups finely chopped, well-drained, cooked broccoli

☐ *For 8 servings:* Over low heat melt butter in saucepan; stir in flour. Add milk; cook and stir constantly over moderately low heat until thickened and bubbly. Remove from heat. Gradually and vigorously stir into slightly beaten egg yolks. Mix in salt, pepper, broccoli. Beat egg whites until peaked, fold in broccoli mixture. Turn into ungreased 2-quart soufflé dish. Bake in slow 325° oven 45 minutes.■

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HOME GAME

"Home" is what it says on the center of a Parcheesi board, and artist Beverly Peet has taken that literally by painting buildings from her historic hometown (Marblehead, Mass.) in three of the game board's circles and *your* home in the fourth. As if that were not sufficiently family-oriented, she's made the playing pieces miniature mothers, fathers and children and crafted a tiny house for shaking the dice. Ms. Peet also paints a scenic checkerboard depicting Marblehead. The Parcheesi set is $170 (including a custom portrait of your house); a 6-inch checkerboard with tiny handmade checkers is $54. For details, write Country Home, Old Townhouse Square, Marblehead, MA 01945.

Preview Spring

Amaryllis, Narcissus, daffodils, cala lilies and gloxinia are among the fabulous flowering bulbs available at your local garden store for forcing indoors. While waiting for blooms (4 to 10 weeks, depending on the plant), treat your bulbs to an eye-catching setting of ivy and birch branches in a box *(left),* an idea from New York florists, Carlson/Kayla. *Note:* Don't limit your preview to bulbs—branches of forsythia, with hazel and cherry can all be forced indoors.

Getaway Books

You needn't leave home to travel in Australia with Robyn Davidson. In *Tracks* (Pantheon, $4) she vividly describes her 1,500-mile solo camel trip across the outback. ▪ Reading H. V. Morton's *A Traveller in Italy* (Dodd, Mead, $14) is almost like touring Lombardy, Emilia, Veneto and Tuscany with an entertaining, extremely knowledgeable friend. ▪ John Russell's *Paris* (Harry N. Abrams, $45), an insider's tour of the city, is illustrated with inspired artwork, ranging from witty photographs to 19th-century genre paintings. ▪ In *Long Walks in France* (photographs by Charlie Waite, Harmony, $18) Adam Nicolson describes nine hikes—each about 100 miles—on long-distance footpaths in France. ▪ *The Best of James Herriot* (St. Martin's Press, $19.95) is the author's selection of his own stories, illustrated handsomely.



MAJOR IN BASKETMAKING

▪ Nancy Scribner, a professional craftswoman who exhibits at Rhinebeck and other top fairs, has developed three basket kits with subtly colored reeds. Shown are a round basket, suitable for beginners, $16 ppd., and a more challenging melon basket, $28 ppd. Also available is a low-sided flat fruit basket, $20 ppd. • If you'd rather devote your spare time to shopping for crafts, peruse *The New England Handcraft Catalog* ($16.45 ppd., Globe Pequot Press). Written by Kenneth A. Simon, it profiles stores, 200 top artists and illustrates wares you can order by mail. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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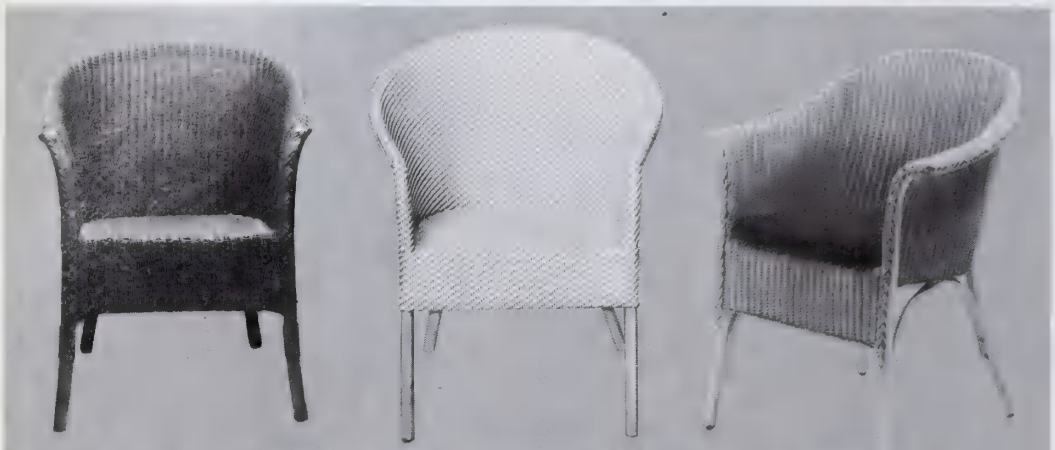
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HB LOOKOUT



Which one of these American classics is the original 1917 design?

WEAVING PAST WITH PRESENT

It's once again the heyday for a certain leisure chair born in 1917 and awarded fashionable status in seaside resorts from England to France. The graceful Lloyd Loom chair is fast regaining its stylish posture, according to purveyors of both the original and newer renditions. Named for the Lloyd Manufacturing Company in Michigan, the design evolved out of the 19th-century wicker industry and became a product of the machine age. By weaving fiber cord twisted around steel, inventors Lewis Larsen and Marshall Lloyd formed a cloth similar to fine reed that, when stretched over bentwood frames, produced wicker-like chairs of outstanding resilience and comfort. A cache of originals can be found at the English Way, NYC, where they range from $200 to $400, freshly painted in traditional pastels or custom colors (*above left*). A true-to-the-original, small-scale version, in various colors (*above right*), is available through architects and designers at Jack Lenor Larsen, NYC. Here it's called the Larsen Loom (no kin of the inventor, by the way). And if it's the look you're after at a comfortable price, note Conran's replica (*above center*) made of paper ribbons woven around cord with a beech frame; $79, by mail. (*For details, see Product Information.*)

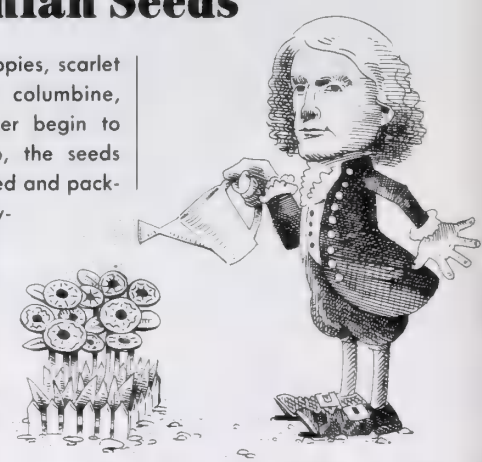
Color: The Big Impact in Furniture

Light or dark wood? Today, the pendulum isn't swinging just between these options—a third, more vibrant finish is coming on strong: *color*. The recent High Point, N.C., furniture market showed an explosion of lacquer, both the authentic Japanese finish and new, indestructible, polyester look-alikes. Paint, too, created a sensation, especially in country furnishings. Both Habersham Plantation and Lane introduced new colors, and Lane's Museum of American Folk Art reproductions featured a pewter-painted cupboard with gold trim. Two of the most unusual colored finishes were at Henredon, which introduced a faux malachite finish, and at LJ Newton, which had elaborately grained woods stained in translucent jewel tones. *Note:* As for unpainted wood, light pine and oak are still popular, but darker finishes are coming on strong.

Shopping Around

Among the products newly invented to make life easier—and more enjoyable: ■ Seiko's wrist-sized TV watch that lets you go out for a run and still catch your favorite program. With headphones and a tiny, cassette-sized tuner; $495. ■ Also new from Seiko is a watch equipped with a tiny tape recorder. It takes eight seconds' worth of messages—enough time to record phone numbers, bon mots or quick grocery lists; $195. • One drawback to instant photography has been photos too thick to fit easily in an album, a problem Kodak has solved with Trimprint instant film. The back simply peels off to create album-thin photos; $10.95 for 10 exposures. • Fashion designer Jean-Charles de Castelbajac has translated seating positions into place settings: His 12 plate designs depict *une heure* in the life of a Tuscany farm, from the cock crowing till the starry night. A five-piece place setting is $145 from Raynaud-Ceralene for Baccarat. ■ If you need another bed but not an extra sofa, consider Stratford's new cabinet bed. A double StratoPedic mattress folds out of a rattan and bamboo sideboard; $520. • Let there be light—when you need it. Black & Decker's attractive new beam flashlight comes with its own recharger. The Spotliter, 4½ inches long, is $22.

Jeffersonian Seeds



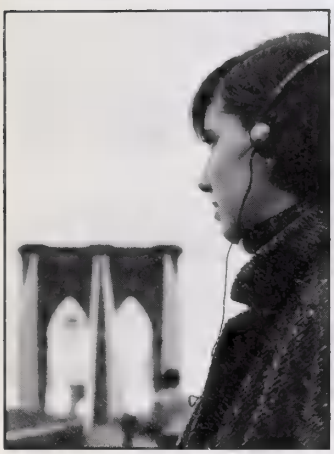
Each year as the poppies, scarlet runner beans, wild columbine, larkspur and lavender begin to flower at Monticello, the seeds are carefully harvested and packaged to sell. Twenty-eight varieties of flowers, herbs and vegetables, the descendants of those planted by Thomas Jefferson, are available starting March 1. Each pack is 75 cents plus postage; the availability of certain seeds may vary according to the harvest. For a complete list of seed varieties, write to Monticello Gift Shop, Box 316, Dept. HB, Charlottesville, VA 22902. Include a stamped, self-addressed envelope. (*For news on Thomas Jefferson's planting experiments and Monticello's garden restoration, see pages 82 to 85.*) ►


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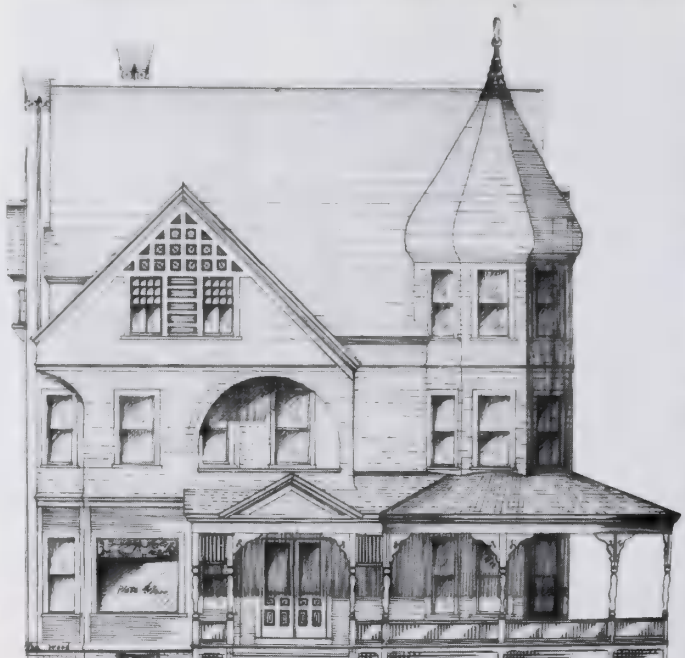
Taped Tours

Here's the newest approach to seeing the sights: walking tours on cassettes. Narrated by experts, four new Talk-a-Walk tapes guide you around some of the older parts of Manhattan (South Street to the World Trade Center, World Trade Center to Bowling Green, Customs House To South Street) and across the Brooklyn Bridge. In April a taped tour of Philadelphia's Independence Park will be on sale; tapes covering Washington, D.C., and London are slated for October. The entertaining talks, packed with geographical, historical and architectural facts, take you on a three-hour walk. Talk-a-Walk cassettes, with map, are $9.95 each plus $2 postage from Sound Publishers Inc., 30 Waterside Plaza (10D), NYC 10010. The brochure is free.



Forget Me Not

Elephants never forget, and now neither will you with Reminder Card & Call to keep you abreast of upcoming birthdays, reunions, etc. They send you a reminder card with their pachyderm logo and also try to reach you by phone. $3 for each occasion up to five; and 75 cents per occasion thereafter. Write to Reminder Card & Call, PO Box 9406, Hampton, VA 23666.



DRAWING COLLECTORS

Old renderings of buildings, once relegated to archives or attics, are being reclaimed as affordable art, as evidenced by Christie's first-ever New York auction of architectural drawings. Typical of the sale was the Queen Anne-style shingle house *(above)* by forgotten architect N.G. Hayes. His c. 1890 drawing sold for $420. Watercolor sketches of interiors and of decorative details also caused a stir, capturing these bids: a 1920s watercolor of Manhattan's old Roosevelt Hotel Palm Court, $400; an 1875 design for a painted ceiling border, $550; a study for an Adam-style fireplace, $260. As a contemporary footnote, Richard Meier's Palm Beach plan brought $850; Michael Graves's drawing for the Ohio State Visual Arts Center commanded $1,400.

Around the Country

▪ **Developed out West:** "Photography in California" traces this art's sometimes frivolous, always expressive development from 1945 to 1980. At the San Francisco Museum of Modern Art, through March 11. ▪ **Distinctly Southern:** How did country craftsmen interpret the high styles of the day? That was what the Atlanta Historical Society set out to discover in its two-and-one-half-year search for "Neat Pieces: The Plain-style Furniture of 19th-century Georgia," at the Atlanta Historical Society through June. ▪ **Learn more about Southern arts** and scout good buys at Nashville's Heart of Country antiques show, Feb. 10, 11, 12. Atlanta dealer Deanne Levison will lecture on "Southern Paint" and design a showcase booth featuring "Walnut, Cherry and Yellow Pine, the Pride of the Southern Home." Other exhibits and lectures cover Southern quilts, samplers and needlework. ▪ **The Wild West:** From 1832 to 1834, German naturalist Prince Maximilian of Wied and Swiss artist Karl Bodmer crossed the untamed frontier, documenting it in watercolors and diaries, now reassembled for "View of a Vanishing Frontier," at the Joslyn Art Museum, Omaha, Nebr., from Feb. 12 to April 3.

TV News

▪ From January to July, Bill Moyers will take you on a 19-part *Walk Through the 20th Century* with his new PBS series, which ranges from the provocative *Arming of the Earth,* Feb. 8, to the pastoral *Marshall, Texas, Marshall, Texas,* a Jan. 11 profile of Mr. Moyers's hometown and how it has changed. Look for *TR and His Times,* a portrait of Teddy Roosevelt on Jan. 25; *The Reel World of News* on Feb. 22. ▪ For train buffs and travelers, *Love Those Trains,* a National Geographic special, brings you aboard the Orient Express and the Pacific Coast's famed Sunset Limited, with candid cameras focused on railroad hoboes and engineers. It airs Feb. 8 on PBS.

Space Saver

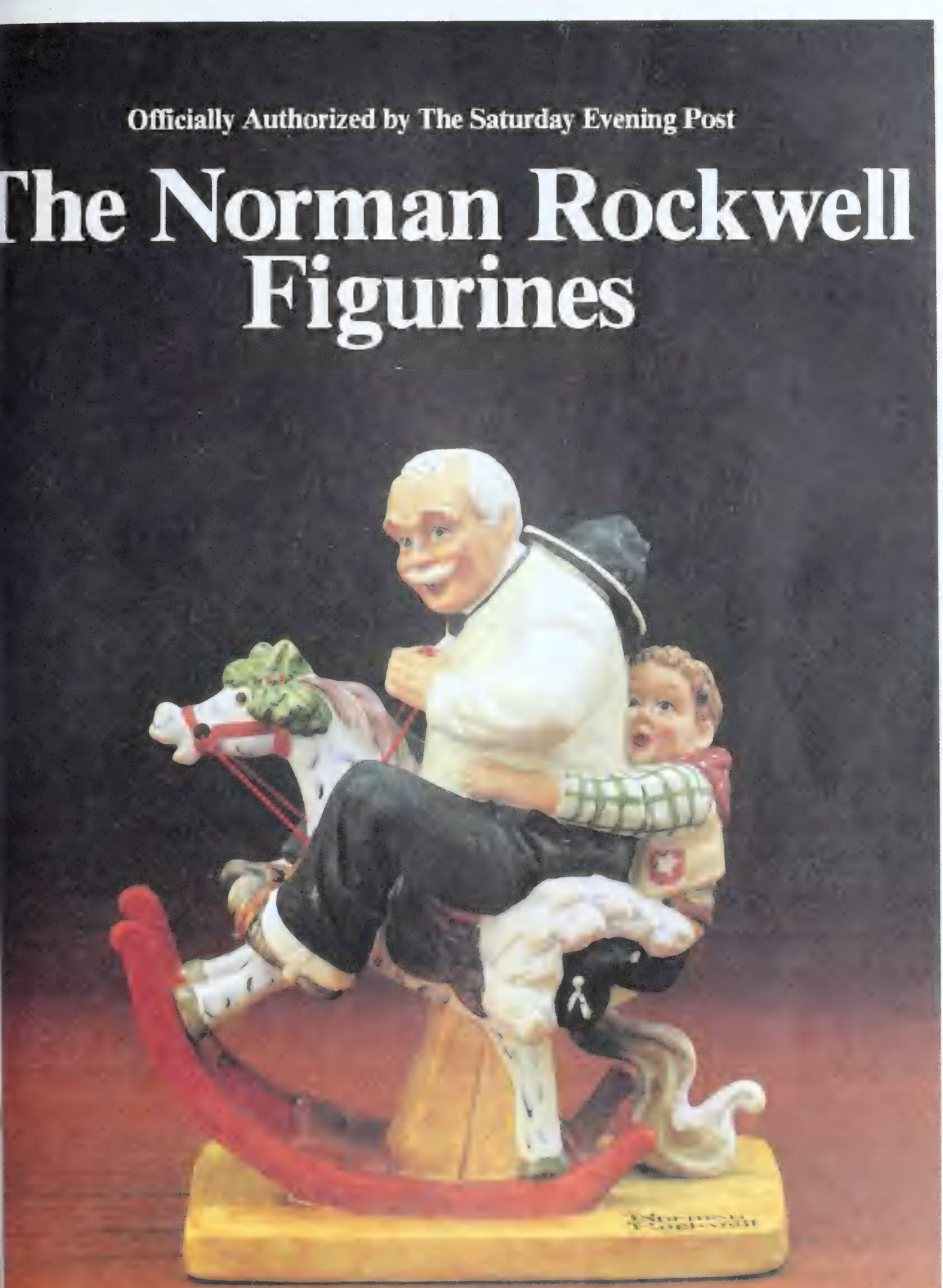
Turning the tabletop is the key to this butcher-block unit's space-saving properties. Once swiveled, its 18-by-30-inch top folds down between its trestle legs for compact storage. The table, 34 inches high, is $109.95 from Catskill Craftsmen, Box 3344, Stamford, CT 06905. Write for a store list and free brochure. ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



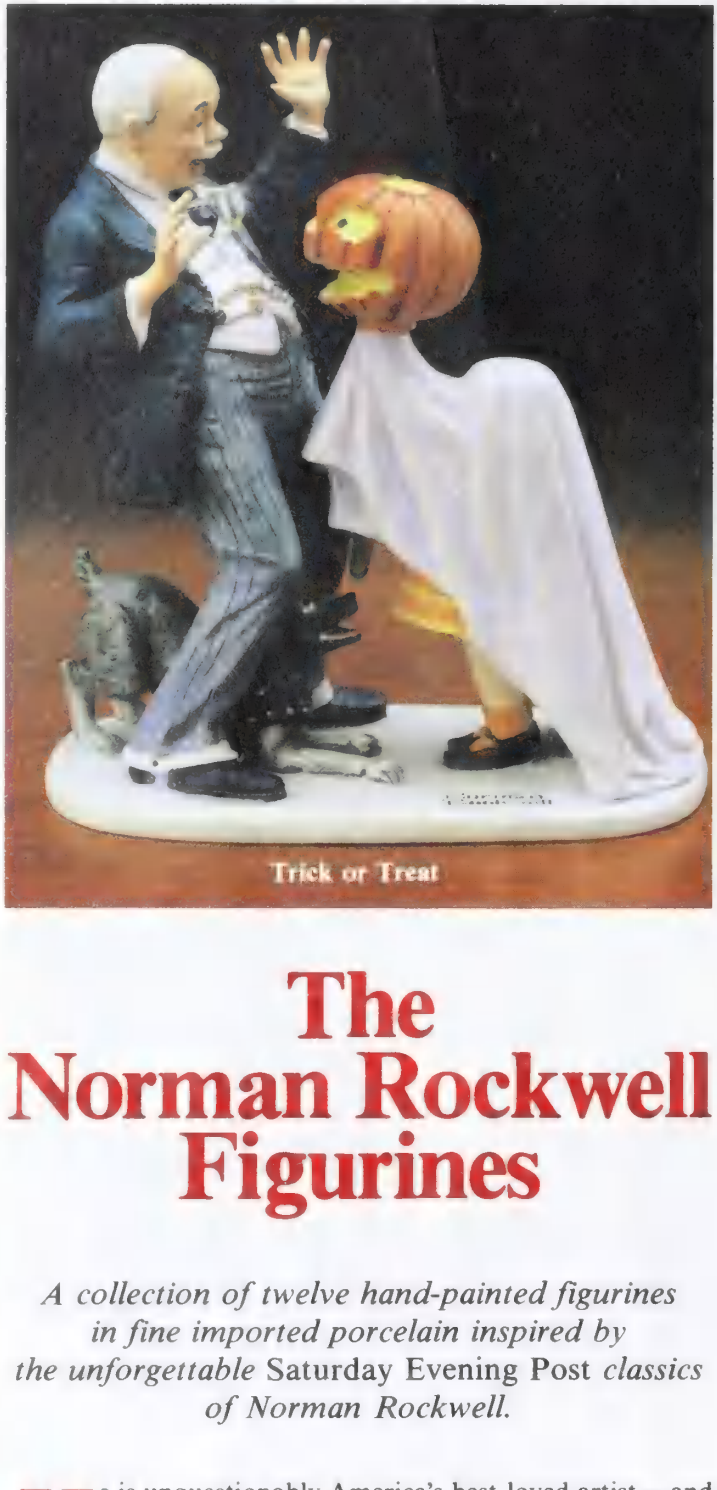
Officially Authorized by The Saturday Evening Post

The Norman Rockwell Figurines



Gramps at the Reins

Figurine shown actual size



Trick or Treat



Granpa Snowman

The Norman Rockwell Figurines

A collection of twelve hand-painted figurines in fine imported porcelain inspired by the unforgettable Saturday Evening Post *classics of Norman Rockwell.*

He is unquestionably America's best-loved artist — and it's easy to understand why. For Norman Rockwell loved *us.* With a heart as big as his talent, he celebrated our heritage, championed our values, and affectionately caught us unawares in our moments of triumph, tenderness, joy and embarrassment. He looked kindly upon our foibles, made light of our daily dilemmas, and again and again affirmed an unshakable faith in our basic goodness.

Extraordinary Collector Demand for Rockwell Figurines

Nowhere is the special charm of Rockwell's work more apparent than in the unique artistic medium that is taking the collecting world by storm — *Rockwell figurines.*

Beautifully-executed figurines inspired by the great works of Norman Rockwell have grown so popular because they combine the stunning lifelike realism of Rockwell's art with the added realism of *three-dimensional sculpture.* The joyous result is that classic Rockwell scenes appear in their most lifelike renderings ever!

Announcing an Historic Rockwell Tribute

That is why the Danbury Mint is proud to present a lan tribute to this authentic American genius. By official a ity of *The Saturday Evening Post,* this collection r twelve of Norman Rockwell's classic paintings in bea hand-painted figurines of fine imported porcelain.

As you probably know, Rockwell gave his best yea talents to *The Saturday Evening Post.* From 1916 to Rockwell's *Post* covers delighted countless millio Americans with warm and witty "visual vignettes" of day life in America. Together these *Post* covers compri of our nation's richest artistic treasures, a magnificent tion of genuine 20th century Americana.

The Finest Rockwell Figurines You Can Find Anyw

These twelve Norman Rockwell figurines are unsurp They are exceptional because of their composition, complexity of form, their wealth of detail, and their ri of color. You simply cannot compare them with less urines cast from a single mold and hastily painted with conventional colors.

While the photographs here are two-dimensional, y begin to see why these figurines are altogether dif Each scene, on its own integral base, consists of sever ferent sculptured forms which must be brought togethe the most painstaking care, to create the genuine dimensional effect and true dramatic realism of the composition.

Each Figurine Individually Hand-Painted

To enhance their artistic fidelity and capture Rockwell's b mastery of lighting, texture and color, each figurine will be takingly hand-painted with a wide palette of ceramic c

To charm and delight you is the grandpa who's be more like a child than his grandson in *Gramps at the Rei Trick or Treat* you can almost hear the impish little girl g



Young Love



Caught in the Act

Figurines shown smaller than actual sizes which range from 5⅛" to 6½" in height.

ler the sheet as she "surprises" her kindly victim... the boy o has abandoned an old friend in pursuit of a new "puppy e" in *Young Love*... and other favorite Norman Rockwell sics especially selected from the best of his works.

An Exceptional Value

ckwell figurines of such outstanding quality often sell for to $125 each in stores. Yet the Danbury Mint is making h of the figurines in this collection available at only $65. exceptionally low price is made possible by the economics his convenient, direct-by-mail offer — where the savings passed along to you.

An Exclusive Edition. Price Guaranteed Only Until April 30, 1984

keeping with its unique collectible us, *The Norman Rockwell Figurines* be available exclusively from the bury Mint. No figurines will be lable in even the finest stores. The ent price is guaranteed only for sub- ptions entered by April 30, 1984.

Convenient Acquisition Plan

u can reserve your collection of *The rman Rockwell Figurines* by simply npleting the attached reservation plication. There is no need to send ney now. The twelve figurines will issued at the rate of one every two nths. You will be billed for each rine in two convenient monthly allments of only $32.50 each.

Your Complete Satisfaction Guaranteed

Of course, if you receive any figurine you are not completely satisfied with for any reason, you may return it within 30 days for replacement or refund. And you may discontinue your subscription at any time.

Act Promptly to Avoid Disappointment

This is an extraordinary opportunity to open your home to the gentle wisdom, timeless appeal and great artistic skill of America's best-loved artist. *Reserve your collection today!*

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I need send no money now. The collection will be issued at the rate of one figurine every two months. I will pay for each figurine as billed in two convenient monthly installments of $32.50 each. Any figurine I am not completely satisfied with may be returned within 30 days for a replacement or refund, and this subscription agreement may be canceled by either party at any time.

Allow 8 to 12 weeks after payment for initial shipment.

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The Norman Rockwell Figurines



Shown above are six of the figurines in this collection in one of the many ways you might display them in your home.

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AT HOME WITH ART

THE SINGULAR JOYS OF COLLECTING FLOWER AND FRUIT PRINTS

By JIM POWELL

I love gardening, and I love seeing magnificent flower and fruit prints exhibited at places like the Morgan Library," says Oriel Kriz, a spirited collector in Palisades, N.Y., "but it never occurred to me that regular people could acquire such things. I thought they were only available to museums."

Joan Theobald, a collector living near San Francisco, discovered the power of botanical prints at a Stanford University rummage sale. "I came across an image of a water lily and another of a yellow gentian. I had no idea who did them. They cost just $20 each."

Leila Lyons gave up her career teaching educational psychology at Stanford so she could pursue botanical prints full-time. "My husband, Charles, and I collected these prints for years," she says, "and we were startled to hear that friends were paying more for reproductions than for the originals. We began steering them to originals, and it blossomed into a service."

Botanical prints appeal to collectors not just because of their exquisite beauty, but also because they reflect the ceaseless quest to learn more about the world around us. It began with the Renaissance when artists such as Leonardo da Vinci and Albrecht Dürer created evocative images of plants from direct observation.

The earliest botanical prints you'll find today are 16th-century woodcuts of medicinal herbs. These woodcuts have opaque primary colors—reds, yellows and greens. While many herbal prints are small, some German examples range up to 11 by 14 inches. They can be had for $500 to $1,000.

In the 17th century people became fascinated with the beauty of plants, and a new type of book appeared.



CARL WALTZER

Originally published in a book, these 19th-century English prints have been elegantly mounted and handsomely framed.

Called a florilegium—flower book—it consisted almost entirely of illustrations. Joan Theobald favors prints by Nicolas Robert, a Frenchman whose images reflect great delicacy. They are available for several hundred dollars apiece. Ms. Lyons has filled her walls with images by a German artist, Johann Weinmann (late 17th–early 18th centuries), whose work conveys delicate, occasionally whimsical qualities. Weinmann prints measure about 12 by 15 inches, and sell for $100 to $300.

By the 18th century interest in medicinal herbs had flagged. Instead people became more interested in plants they had never seen before.

"Perhaps my greatest find," Ms. Lyons recalls, "was a complete *Plantae Selectae*, the masterpiece by George Dionysius Ehret, which turned up in the estate of a friend's mother. It was quite a surprise." A self-taught German painter during the mid-18th century, Ehret displayed remarkable artistry. He created some of the most magnificent guavas, bananas, pawpaws and pineapples you'll ever see. The images are more realistic than those that came before. *Plantae Selectae* was fashioned for the carriage trade, with titles printed in gold leaf. Each is about 11½ by 17 inches and sells for $325 to $850; larger images with greater impact command higher prices. Sooner or later, almost everybody who enjoys botanical prints craves an example by Pierre-Joseph Redouté (late 18th–early 19th centuries), flower artist to the French monarchy. He is most famous for his dainty, brilliantly colored roses and lilies. Redouté's images measure about 8½ by 11 inches and sell for $400 to $800. Bigger ones—about 10 by 14 inches—are rare. They may run to $2,000.

Oriel Kriz's greatest find? Eighteen melodramatic prints by the Englishman Robert John Thornton. In his *Temple of Flora*, he published 32 large 18-by-23-inch plates depicting flamboyant flowers against landscape backgrounds such as craggy mountains, lush jungles, stormy skies or ancient Roman architecture. Thornton's prints sell for $1,500 to $4,000.

"While novices soon learn about Eh-

(Continued on page 33)



IN TIMES LIKE THESE, FURNITURE MUST RISE TO THE OCCASION.

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AT HOME WITH ART

Continued from page 31

ret, Redouté and Thornton," Ms. Kriz says, "you're more likely to hear a connoisseur asking about the exquisite fruit prints by George Brookshaw, an early-19th-century English artist." His images are bold, sometimes accented with sinuous leaves and flowers. He did perhaps the first color printing—mezzotints—of botanical subjects. They're about 18 by 23 inches. Prices are $700 to $2,000.

Knowledge continued to advance during the 19th century, but few attractive botanical prints were published. An intriguing exception are the more than 9,600 images printed semiannually in *Botanical Magazine,* published in London beginning in 1887. Ms. Lyons considers the best work to be the early-19th-century engravings by Curtis and Flowerby. Incredibly, *Botanical Magazine* images were meticulously drawn and hand-colored until 1948. Fine 19th-century examples sell for $20 to $50; later ones are less.

While most collectors favor classic flower and fruit prints, some contemporary artists are creating splendid images. For instance, Joan Theobald enjoys work by the late Henry Mockel, an artist who lived in a California desert community. His images, which are about 16 by 20 inches, depict desert plants and sell for about $75.

The best way to train your eye, these collectors agree, is to see what the best examples look like. Since botanical prints are an adjunct of book rather than art collecting, libraries tend to offer more than museums. Ms. Theobald, like Ms. Lyons and Ms. Kriz, especially credits the Hunt Institute for Botanical Documentation in Pittsburgh for making their spectacular collection available to collectors. It includes some 25,000 titles and 30,000 works of original art.

"Flower and fruit prints are like anything else people collect," says Ms. Kriz. "Once you start, it's hard to stop. Now I have a lot of beautiful prints, but the garden I used to spend so much time on has gone to ruin."■

Jim Powell's new book, The Investor's Guide to Undervalued Art & Antiques *(Putnam's, $16.95), is published this month.*



GUEST SPEAKER

Quilts and rural wisdom, collected by a new resident of Indiana's Amish country

In the 1970s, quilts from the Pennsylvania Amish were collected avidly, but those from the Indiana Amish were still owned mainly by the original families, a situation that afforded antiques dealer David Pottinger the rare opportunity to compile a quilt collection documenting an untapped region. Just donated to the Museum of American Folk Art, NYC, his collection is also depicted in his book, Quilts from the Indiana Amish *(E.P. Dutton). In 1977 Mr. Pottinger was invited to move to the Amish community where he now runs the Honeyville General Store and continues to collect quilts.*

Q: *You've said you bought some quilts for their story. Can you give an example?*

A: I found one of my favorite quilts out in Millie Raber's garden where she was using it to protect the celery from frost. It had wonderful irregular fading and a hole chewed by a mouse. Millie, who tailors men's suits, had made the quilt 20 years ago from scraps of silk lining, which explained the unusual faded copper and silver colors. Would she sell the quilt? Certainly, but *how much* was the question. Here was something that she had thought so little of that she had put it in the garden almost like a rag. We talked a little and arrived at a price we both thought was fair.

Q: *Is your collection really a portrait of the community you live in?*

A: Yes. I'm different from many buyers. I'll purchase quilts in poor condition if they're unique, like Millie Raber's, or if they're a prototype of a quilt made by the next generation (very often mothers and daughters used the same templates and patterns). I just bought a somewhat shredded quilt that had been used on the bed springs, something the Amish do to prevent a mattress from rubbing on the coils and creating dust. The quilt was important to me because it was the prototype of the only quilt in my collection with appliquéd details.



DENNIS YEANDLE/FAIRCHILD SYNDICATE

David Pottinger and a tumbling blocks quilt

Q: *Why would a beautiful old quilt end up under a mattress?*

A: The Amish, almost without exception, don't like old, dark quilts. Today, they only use pastels. Even women in their 60s to 80s who were a part of the old quilting tradition consider the quilts inferior—they aren't warm, they're too small for today's beds and, moreover, are ugly. That's the word the Amish will use. They'll say, "You want to buy that old, ugly, dark quilt?"

Q: *What accounts for the change in colors?*

A: A shift in clothing fabrics, for one. In the store we sell a lot of polyesters and double knits. To understand why the Amish have switched from cottons even in quilts, all you have to do is to spend one day with an Amish woman. If she can live within the rules and reduce her work load by the smallest bit, she's going to do it. If she can avoid ironing by using synthetic, soil-resistant fabrics, she's going to do it. The outside market also influences Amish quilting because so much work is done for sale. The women follow popular patterns and colors even in quilts for themselves.

Q: *Was it difficult to be invited by the Amish to see what was in their blanket chests?*

A: Yes. I was fortunate to be befriended by a wonderful Amish couple, Amos and Bertha Bontrager. I had been visiting the Indiana Amish area because of clients for my Michigan plastics business. Since I was also an antiques dealer, I tried door-knocking, with limited success. Then Bertha, who was sort of a broker for the Amish women making quilts for sale, began to leave word for the "man from Michigan" to contact her. What ensued was a deep friendship and an entrée into many Amish homes.

Q: *Did you buy many quilts at auction?*

A: Yes. The Amish have a very interesting way of dispersing personal property. They hold auctions, either for relatives only or for the public, too. In the latter case, the family will be introduced so everyone will know when a relative is bidding—and the Amish are very tough competitors, especially the younger generation. Since they have little money, they will go tooth and nail after a special item of Grandma's.

Q: *Is quilting the only great art to come out of the Amish community? What about furniture?*

A: All the early furniture seems to have been disposed of long ago. Once in a while you find a red and green painted blanket chest, but most pieces are functional—cupboards and secretaries crafted in the '30s to '50s. The Amish are basically non-materialistic and are not interested in creating art. A woodshop, for example, would not use expensive walnuts or curly maples when

(Continued on page 36)

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GUEST SPEAKER

Continued from page 34

good oak is growing all around them.

Q: *What has it been like to move to a community with such a different lifestyle?*

A: There is much about the Amish that I like. I appreciate their rural life, having lived in the Detroit area. Here there's a serious awareness of nature—the right amount of rain is crucial. Each week has its work or leisure geared to the seasons, like clockwork. It's hard work making a living on 100 acres of ground with a horse as the only real form of power, but everyone has a job to do from youth to extreme old age.

Q. *What has helped the Amish accept you?*

A: Partly, I suppose it was the introduction by Amos and Bertha. After that, the store and my hot-air balloon.

Q: *Your balloon?*

A: I bought it three years ago in California. The Amish love it because it's big. It's something most of them have never seen before, and it's an acceptable sport, if you will. They all want to take a ride in it and many have. It's been a wonderful contact with the community.

Q: *Your store has also been a welcome addition to Honeyville.*

A: Yes, before I bought the store, which had been closed for 13 years, the Amish had to ride six miles in a buggy for groceries and supplies. Even though I knew the store was needed I was apprehensive about opening it, trying to guess what the Amish would want and need. I had spent the summer finding old shelving and fixtures to restore it exactly as a turn-of-the-century store. Yet I wasn't sure whether anyone would come when we opened. In a typical situation with radio and advertising you can create a grand opening. All we could do was put up a sign that someone had to drive by to see. The Amish are very patient people. They can wait. If they didn't need cornflakes, well, they might just wait days before coming to the store. However, on opening day, from 8 A.M. on, there were 15 buggies and wagons out in front and people inside buying everything. It was their way of saying, "We're grateful that you've made this effort and we're really going to support it."■ —CLAIRE WHITCOMB

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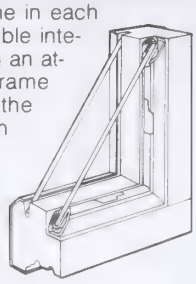
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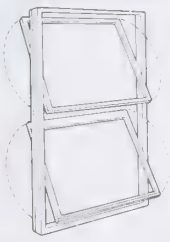
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A September connoisseur: Ex-helicopter pilot Umberto Melina has no formal training, but his eye consistently finds art treasures the experts overlook.

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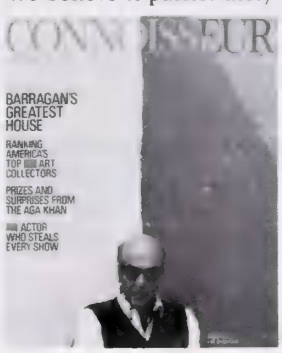
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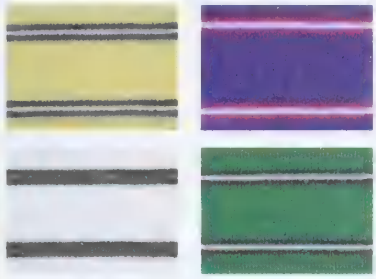
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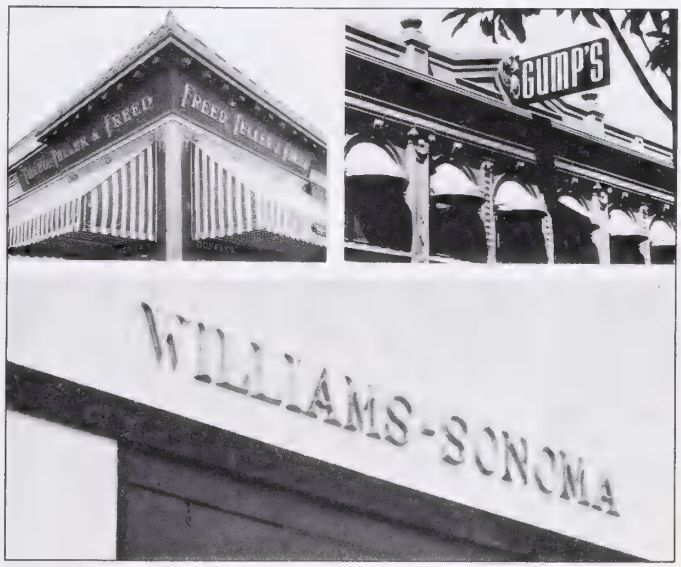
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TRAVEL

A walking tour of San Francisco's shopping and design delights

By PENELOPE WISNER

Standing in the bar atop the Mark Hopkins Hotel in San Francisco for the first time, taking in the stunning "hills of Rome" view, it seems incredible that any one place in the city is mere walking distance from another. As for conquering those hills . . . London-style double-decker buses run pretty much the same scenic routes as the temporarily retired cable cars used to. (The revamped trolleys will be back in time for San Francisco to host the Democratic National Convention in June, however.)



Three choice San Francisco treats: Freed, Teller & Freed *(top left)* for coffees and exotic teas; Gump's *(top right)* for superb quality Orientalia; Williams-Sonoma *(above)*, today's cook's best friend.

The best shopping areas are quite separate from each other, reflecting the city's total ethnic jumble: the latin Mission District, Italian North Beach, Chinatown, Japan Town, the formerly hippie, now *retrouvé*, Haight. As for satisfactions, I found the answer to my life on Clement Street, just to the north of Golden Gate Park, in a shop called **The Lazy Susan.** It was something more than an address book, being instead a "life organizer." It cost $42 and, while I didn't buy it on the spot, I did resolve to get it on my next trip. I won't mind going back to Clement Street. I'll take a longer time to wander its route between First and Eighth Avenues, take a quick nip into **Haig's Delicacies** for more phyllo, spices and nuts. **The Fook Restaurant** needs to be tried as well as **The Toy Boat Dessert Café.**

At one end of Jackson Square in the huge shopping complex called The Embarcadero is the antiques center of San Francisco. If you've found **La Ville Du Soleil** on Sutter, you'll want to see its branch store here. Both are havens for those who love French country antiques. I might add that Sutter is also home to this city's famous cooks' and chefs' paradise, **Williams-Sonoma,** whose mail-order catalog remains one of life's great treats.

Because of its location San Francisco functions as a gateway for the flow of goods from the Orient and Indonesia. Stores here have traditionally featured good-quality merchandise from The Philippines, China, Japan and Korea. **Gump's** is justly famous for its Oriental department. Recently, though, some store owners have broadened their own shopping routes to take them to Europe, Africa and old-time America.

One of those owners, Sue Fisher King at 3075 Sacramento *(see HB, September 1983)* fills her shop with Tuscan terra-cotta planters, hand-painted Italian pottery and linen pillow covers.

As Sacramento Street is fairly flat it should be walked from Divisadero to Spruce. **Forrest Jones** has big baskets, papier-mâché trays in the gay colors and shapes of tropical fish and shells plus other kitchen and household discoveries. Around the corner at 340 Presidio is **Bloomers Flowers,** for fabulous flowers, baskets and vases at moderate prices. For good quality, pure cotton pillowcases, tablecloths, napkins or handkerchiefs, go to **Regina Linens** at 3542 Sacramento. As you head toward Spruce Street, antiques shops and galleries predominate: **Proctor Jones** for kilim carpets, **Ronald James** for glass and china, **Dillingham and Company Antiques, Bill Pearson Primitive Art, West of the Moon** at 3464, **Latitude 38°/Edo Japanese Antiques** at 3470, **Koryo Oriental Antiques** at 3625.

Should you have time to plan ahead, you can take advantage of several "appointment-only" shops and perhaps an unusual tour: Barbara Tropp, author of *The Modern Art of Chinese Cooking* (Morrow), gives cooks' and people-watchers' tours of Chinatown. She includes the equipment suppliers and dry goods stores with produce and fish markets plus dim sum at her favorite teahouse. (Barbara Tropp, 2142 Filbert St., San Francisco, CA 94123; phone: 415-922-4789; $35 inclusive). Shelley Handler, who teaches at Cordon Rouge Cooking School in San Raphael, gives Chinatown tours her perspective as a western cook. (Shelley Handler, 2942 Franklin, Suite 8, San Francisco, CA 94123; phone: [415] 474-5188.)

Richard Gervais imported large baskets from Southeast Asia. Influential designer Michael Taylor loved them.

(Continued on page 42)

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TRAVEL

Continued from page 41

Mr. Gervais was off and running. This is the place where decorators and clients come for inspiration. So can anyone who calls or writes ahead: **The Richard Gervais Collection,** 1547 California St., San Francisco, CA 94109; phone: (415) 885-1360. Another appointment-only shop is **The Willow Works,** owned by Marsha Ward *(See HB, September 1983).* The Willow Works, 1125 Greenwich, San Francisco, CA 94109; phone: (415) 771-1938.

If you begin walking up Grant Avenue at Bush, you will walk through the heart of Chinatown and end up at Broadway. Cross and continue on Grant; turn left and find yourself after a block or two in North Beach. Wander all around Washington Square. The reason for this, other than stopping for a gelato or an espresso, is to visit **Singer & Foy Fine Wines** at 1821 Powell, which carries Kermit Lynch's line of imports. If you like French and Italian wines this shop is as tempting as a chocolate shop (more about that later).

Japan Center on Post and Buchanan dominates the surrounding neighborhood. Its bookstore has beautiful art and garden books. And the shop carries old kimonos, which make perfect evening clothes in California now. There are tatami mats, inexpensive Japanese dishes, beautiful antiques, including *tansu.* Across the street from the Cultural Center is **Soko Hardware,** which stocks individual-sized cast iron pots that are attractive for table settings.

A walk across Polk from Sutter to Filbert is important because **Freed, Teller & Freed** is at 1326. Its an old, old coffee and tea shop whose proprietors roast their own superb beans—and they'll ship anywhere. Their "Caravan" tea is properly smoky; the decaffeinated espresso would fool almost anyone. At 1517 Polk is another San Francisco institution that upholds its reputation for quality—**Swan Oyster Depot.** Sit at a long counter and choose a plate of fresh Blue Points or cherrystones, a bowl of clam chowder, smoked trout or salmon (they smoke it themselves and all is for sale to take home as well), seafood salads, crawfish

(Continued on page 44)



"Coming back to Bermuda is like coming back to a second home."

Barb and Harry Noble atop Gibbs Hill Lighthouse on their tenth visit to Bermuda.



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TRAVEL

Continued from page 42

and lobsters in season. A jog up California Street to 1549 and **Michael Anthony Associates** could yield some good ideas. This very pretty shop is chockablock with pillows, umbrellas, lamps, baskets, chairs and comfortable white (the California color!) sofas.

Close to the intersection of Polk and Pacific streets is the **Oakville Grocery Co.** at 1555 Pacific. "Grocery" is an understatement. It's a three-star store with a good selection of California wines, courtesy of the franchise of **Crane and Kelley Fine Wine and Cheese**.

Walk along Fillmore Street, because there are two restaurants any visitor to San Francisco must try: **Vivandi's** at 2125 (the lemon tart!) and **Balboa Cafe** at 3199 (wait till you hear the specials). **The Museum Shop** at 3119 Fillmore has Columbian pottery, rugs, antique bead necklaces, ivory and tortoiseshell shoehorns, mirrors, brushes and combs, and enchanting wood carvings by Robert Strobridge, a Wisconsin woodcutter. If you make it all the way to Lombard on Fillmore, cross and find **Cocolat** at 3324 Steiner Street. You can give a gift certificate of one truffle per week to some lucky San Franciscan who may have showed you around town one day.

A good Sunday shopping tour begins at **Tower Records** at 2525 Jones Street. This is a monstrous store with every kind of music on records and tapes and at great prices. Walk past **Cost Plus** toward the water to find **Fisherman's Wharf.** Walk up along Jefferson to **The Cannery,** a red brick complex of shops and look in at **Pinestreet Papery, Made in U.S.A., Made in China** and **Bazaar Candia,** which has lots of miniature doll furniture. Continue on up to **Ghirardelli Square** and **The Mandarin Restaurant** or **Modesto Lanzone's.**

And I've not mentioned a walk on Union Street between Gough and Buchanan Streets. Nor have I ventured across the bridge to Berkeley's restaurant mecca with its **Santa Fe Bar and Grill, Narsai's, Chez Panisse,** and the **Fourth Street Grill.** There are so many reasons to come back and put on walking shoes again!■

Relive the Memories of Days Gone By



Strictly Limited Edition Masterwork
om The Hamilton Collection
nd Reco International
rilliantly Portrayed in Fine China
/ Celebrated Master Artist
andra Kuck

Shown smaller than actual size of 9¼" diameter

23K Gold Rim

Sunday Best

Few memories bring as much warmth and joy hose of the simpler times of childhood. They all the days of sweet innocence and fascination n the world around us.

n "Sunday Best," you can relive these cher-ed memories through the portrayal of two little s of yesteryear, standing at their bedroom dow on a beautiful spring morning. Each girl, ssed in her finest Sunday attire, cuddles her fluffy kitten. They are fascinated by the first ns of springtime – a fluttering butterfly and first flower blossoms of the season.

Only a master artist of Sandra Kuck's ability ld capture the innocence of childhood with such cacy and appeal. Her true love of children shines ough in all her works. Ms. Kuck's special tal-for portraying children has led to a large fol-ing and to the recent sell-out of another first-e plate.

Ms. Kuck was commissioned to create "Sunday t" by Reco International in association with Hamilton Collection. Reco, one of the world's st respected limited-edition studios, is renowned award-winning artistry. Furthermore, their t issues of the last 10 years have been known ncrease in value on the secondary market by nuch as 12 times the original issue price.

n "Sunday Best," Hamilton and Reco have nbined to offer a flawless masterwork on ming fine china, finished with a band of 23K d. Special care in the creation of every plate ures that each faithfully reproduces the glow-artistry and every nuance of expression in Ms. k's original painting.

To ensure the integrity of the limited edition, each plate will be serially hand-numbered on the reverse side and accompanied by a same-numbered Certificate of Authenticity.

Because of the extensive craftsmanship involved in each plate, "Sunday Best" must be strictly limited to only 14 firing days. When this period has been completed, no further plates will ever be created. *So you must act promptly, since the edition could sell out in a very short time.*

"Sunday Best" premieres the *Days Gone By* Plate Collection – eight fine china plates – each portraying a poignant childhood scene from a simpler, bygone era. As an owner of "Sunday Best," you will be guaranteed the right to acquire all subsequent seven plates at the original issue price of $29.50 each – *but you are not obligated to buy any others unless you choose to do so later.*

You can acquire "Sunday Best" and every plate in the *Days Gone By* Collection at absolutely *no risk*. The Hamilton Collection 100% Buy-Back Guarantee assures that you may return any of the plates for everything you have paid, within 30 days of receipt.

Because of the sellout of Sandra Kuck's recent first-issue, the superb appreciation history of Reco plates, and the warmth and charm of "Sunday Best" – demand is expected to be quite strong.

And with the edition limited to just 14 firing days, a quick sellout for this first issue is a definite possibility. Therefore, we cannot guarantee this offer after the final date shown in the Reservation Form. To avoid disappointment, *order today.*

FINAL POSTMARK DATE: ©1983HC
February 29, 1984

Limit: Two Plates per collector.

I accept your invitation to acquire "Sunday Best," by Sandra Kuck, first issue in the *Days Gone By* Plate Collection, inspired by the cherished memories of childhood. 9¼" diameter, 23K gold rim, hand-numbered. I understand I am under no obligation to buy any other plate.

Yes, I wish to purchase _____ (1 or 2) "Sunday Best" Plate(s) at $29.50* each, for a total of $_____ ($29.50* or $59.00*)

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☐ Charge my credit card: ☐ Visa ☐ MasterCard ☐ American Express ☐ Diners Club

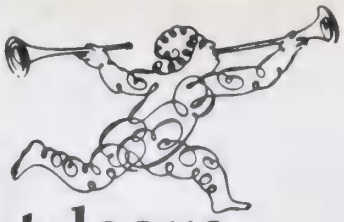
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Expiration Date _____
Signature _____
Charge orders must be signed to be valid.

Name _____
Address _____
City _____ State _____ Zip _____

*Florida residents please add $1.48 per plate, sales tax. Illinois residents add $1.77 per plate, state and local tax. 22905

Please allow 6-8 weeks for delivery. All applications are subject to acceptance.

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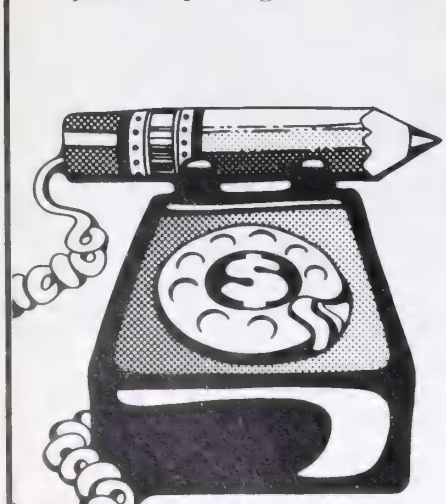
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A PUBLIC SERVICE MESSAGE FROM THE INTERNAL REVENUE SERVICE

MAKING CHILD CA A PUBLIC MATTER

The crying need for quality child care services affects families at every income level

If you are a working mother with a child under the age of six, your situation is close to the hearts of nearly nine million American women: how to give youngsters a nurturing environment in your absence. If current projections hold true, by 1990 three out of four preschoolers will have working mothers. That there has been no concomitant increase in child care services is cause for public alarm, thus an action committee has been formed to stimulate the growth of quality day care.

Elinor Guggenheimer, president of the Child Care Action Campaign, notes that more than 5 million "latchkey" children care for themselves while their parents work, leaving parents anxious and unproductive when they do not have a stable child care arrangement.

Ms. Guggenheimer emphasizes the need for contributions and support to "develop policies so that working parents at all income levels can find a choice of arrangements at a price they can afford."

Joining the campaign is former President Gerald Ford, who, as honorary chairman, encourages the participation of civic-minded Kiwanis, Lions and Rotary clubs as well as men's religious organizations. He recommends having their state legislatures, local councils and federal representatives "adopt new or more generous tax incentive provisions for businesses that support local child care facilities."

Citing tax credit as the largest source of support, Helen Blank, director of child care for the Children's Defense Fund, maintains that it must be better targeted to lower income families. Urging public support of several bills now before Congress, she points to a victory last year—the restoration of funds to the Title XX Social Services Block Grant. Because of a 21 percent cut in 1981, funds to states for social services were drastically reduced. However, when over 80 organizations joined in a lobbying blitz, Congress included a $200 million increase. As the largest direct source of federal support for child care, Title XX is a vital link as are these bills pending: Expansion of the Dependent Care Tax Credit, Improvements in Child Nutrition (already passed by the House of Representatives), School-age Child Care Information and Referral Programs. For details of these bills and a sample letter addressed to senators and representatives, write Children's Defense Fund, 122 C Street, NW, Suite 400, Washington DC 20001 or call (800) 424-9602.

While legislation is pending, some companies have taken matters into their own hands by subsidizing on-site child care centers, but they simply can't accommodate the needs of all employees. Therefore, alternatives to on-site centers present another pressing issue—one that has profit as an incentive. For instance, Kinder-Care Learning Centers, Inc., an Alabama-based company, runs nearly 800 profitable centers in 40 states and Canada. However, whether their state-mandated ratios of care givers to children ensures quality is a controversial matter.

But what options are open to parents whose communities are sorely lacking in *any* kind of facility? Join forces with the Child Care Action Campaign by sending a stamped, self-addressed envelope to PO Box 313, New York, NY 10185. Any contributions you make to sustain the efforts of this campaign will be mutually beneficial, as its public service includes printing of materials related to starting a child care center, guidelines for finding child care and sources of information. ■

—CAROL COOPER GAREY

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HOUSE
BEAUTIFUL
FEBRUARY 1984

California

DECORATING FOR BIG-SCALE COMFORT



CLYSE LEWIN

The atmosphere is sheer magic. California has drawn generations of Americans to its promise of the very best the world has to offer—dazzling sunshine, perennial flowers and the luxury of room to move. The houses this sense of freedom produces capture every aspect of generous indoor-outdoor living, making collaboration with nature a national ideal. Here and on the following pages you'll find the breadth of self-expression and big-scale comfort that southern California living inspires. ▶





A pair of doves in a handsome cage greets visitors at the entry to the Van Liews' house (above). While Mrs. Van Liew is supervising a general decorating update of the whole house, the bathrooms merit special attention. Architect Edwin Hom remodeled the master bath (above right) to include a small patio for flowers and trees. Note the garden-stake blind treatment overhead to control the brilliant sunlight. The tiles, chosen for their 1920s tones, were made by Los Angeles ceramist Bette Chase. Amid Brazilian pepper trees (opposite), a secluded hammock stretches above the children's former tree house.

Living in a house built in the 1920s is equivalent to living in a genuine antique for third-generation native Californians Jeff and Marcia Van Liew. Technically speaking, their traditional hacienda is called Spanish Colonial Revival, and its details and plan reflect the architecture of the Mediterranean. The house is set near a huge grove of lemon trees whose fragrance in spring freshens the air; California sycamores and Brazilian pepper trees shade the dazzling southern California sun. The Van Liews and their two children, who live here year-round, are an active, sports-oriented family fond of riding and swimming. In fact, the bedrooms in the rear of the house all open onto a garden containing the pool as well as an outdoor fireplace *(see previous page)* for warming up after early-morning or late-evening swims.

Mrs. Van Liew is currently investigating the house's history, largely a matter of guesswork. So far, while its original architect is unknown, it has been found that a prominent woman architect, Lillian Rice, added two rooms in 1931. Her work is still evident throughout the San Diego County area. Almost no structural changes are being made to this original; instead, the necessary service portions are being adapted for more efficient living.

The house focuses on a rear garden, which Mrs. Van Liew tends. It is one of her reasons for living in this part of the state.►




BIG-SCALE COMFORT



Because the scale of the sofas is so large and fits the huge room so well, the space may look deceptively small. Natural textures play up the living room's original ironwork fittings, hand-hewn beams and plaster walls. Neutral oatmeal and taupe wool and muslin curtains are part of designer Waldo Fernandez's monochromatic treatment of this warm room. ▶

BIG-SCALE COMFORT





***Above:** Scamper, the family's Golden Retriever, has no qualms about upsetting potted gerberas on the terrace off the library (opposite). A magnificent view enhances this quiet spot. Marcia Van Liew (right) sorts a basket of giant 'Eureka' lemons from the family's citrus groves, which have been lovingly tended for almost 60 years.*

All the Van Liews ride horses, one of the reasons for their desire to live in California's ranch country. Because they ride they needed furnishings that would withstand muddied boots. Designer Waldo Fernandez found a practical solution by slipcovering the sofa and chairs in blue jeans denim already preshrunk and conditioned to frequent washings. A broad cotton rag rug serves the same function. A Fernandez touch: one armchair upholstered in his elegant straw cloth.

"I could easily live in a house that wasn't as mature as this one," says Mrs. Van Liew. "What I could never do without is a mature garden. Gardening is both an art and a joy here in California and nothing can give me more personal pleasure than living in its beauty day after day. The majestic sycamores that were planted decades ago are a symbol of that enduring power of nature that makes this part of the world such a magic place in which to live."■ *Editor*
NANCY GOSLEE POWER



FOR MORE DETAILS, SEE PRODUCT INFORMATION




California
"MY FAVORIT
LIVING ROOM
IS OUTDOOR
DAVID GLOMB



modeled and expanded,
illside shack
came a spacious
use infused with
nshine and warmth ▸

CALIFORNIA LIVING







During one of the little house's remodelings an upstairs bedroom was added, so the positioning of the staircase *(left)* became crucial in keeping the vistas clear of interruptions. Living and dining rooms flow together *(above)*. New wicker with an old-world feeling, cotton sofa and rugs spell warm comfort.

> "The most important goal in my remodeling is that the final result looks as if the house had always been that way"

Real estate broker Stan Herman has the ultimate luxury: a house whose setting atop a ridge overlooks one of Los Angeles's most stunning panoramas and whose log cabin structure is set off by the continuity of bleached, rough-sawn cedar. The result is a house with a pale, light-reflecting color that maximizes the spectacular views it encompasses. To reach its current state this residence went through three remodelings. When Mr. Herman bought it the house was just a two-room shack. His friend, architect H. Michael Fox of Beverly Hills, Calif., guided the place through a series of renovations, each time expanding its potential in relation to the outstanding view. Mr. Fox also planned the landscaping, to make sure the house was in harmony with its surroundings. Interior designer Randi Bernard also acknowledged the views, selecting understated, super-comfortable furnishings in natural materials—wicker, cotton and handmade tile—to balance the role of wood, glass and nature. ►



CALIFORNIA LIVING



> I like finding small, old places and bringing out the charm I know is hidden. This is the thrill each project radiates."

Sun and heat control become a challenge whenever a house is wrapped in glass. So H. Michael Fox planned the landscaping of Stan Herman's house to take maximum advantage of the shade and heat absorption of trees, shrubbery and potted greenery. Every effort was made to keep as many trees in place as possible during the seven or so years the house underwent transformation. While the views are most apparent from upstairs, downstairs in the kitchen *(left)* Mr. Fox arranged work and entertaining spaces so that the difference between indoors and out was nearly imperceptible. Cedar makes a dramatic facing thoughout the kitchen for cabinets, cupboards and the tall pillar. ► *Editor* NANCY GOSLEE POWER



A redwood deck runs along the house's facade overlooking the city below to take advantage of the rich surroundings. Since there is a tennis court also built near the house, Mr. Herman often entertains outdoors *(right)*. Simple twig furniture moves quickly from indoors to out; flowers and plants are all potted for easy portability.



Palomino pales: a bedroom whose barnlike airiness feels all the more glamorous for the golden, light-reflecting tones of bleached woods, ecru carpeting, caramel leather chaise cushions and raw silk pillow shams and dust ruffle. Blond-on-blond is the essence of California's dramatic style. The bathroom *(inset)* has a sunken tub whose floor is raised high enough to take in the magnificent view. Bed linens, Descamps; bath accessories, Fred Segal; porcelains, Charles Gill; design, R. Keller-Bernard. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Colors children love say " this room is mine

KIDS' SPACES: FROM CRIB TO COLLEGE



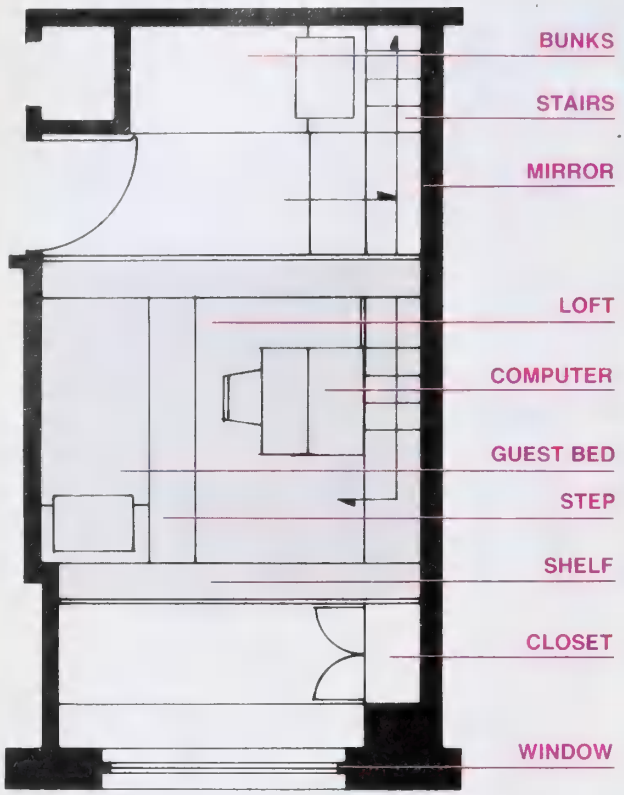
RIC COHN

On these 10 pages, we show you some of the fastest ways to children's hearts—the elements they love in their rooms, the little touches you can add to make their environments creative spaces in which to grow



What makes a child's room as lively and imaginative as its inhabitant? Playful color, for one—daffodil-yellow that makes walls sing *(left)*; sky-blue that dances from bed to desk to clock, giving vintage furnishings a sparkling freshness. Paint is one of a parent's best decorating tools because a few brushstrokes can transform a room or quickly and economically change a scheme as the child grows. Equally valuable is wallpaper—easy to apply with today's peel-off backing, scrubable and, above all, imaginative. **Children love anything that spurs their imagination,** inviting them to dream, as does "Clouds" wallpaper *(above)*. Similarly, the wallpaper mural *(left)*, hung as paintings might be around the room, spurs the imagination with its depiction of *"Au Retour d'Ecole,"* offering ideas for after-school adventures and inspiration for budding artists' work. Wallpaper and fabric *(left)*, Brunschwig & Fils; Whimsical Walls paper *(above)* by Motif. ►

KIDS' SPACES



Bunk beds are twice as much fun as conventional ones; they invite climbing and double as outposts for adventure. Thus it follows that a room with a double-decker play *and* sleeping area quadruples the appeal, at least for the masters of this bedroom—Roy E., 7, and Moti, 4. *(See plan, above.)* Created by their father, architect Ari Bahat, the boys' 12-by-20-foot room is a neighborhood favorite, first because it has such a large carpeted area on which to run and play, and second because it offers a child-sized getaway. "A room with a 9-foot ceiling feels 20 feet tall to a child," says Mr. Bahat, his rationale for bisecting the space with an 8-by-10-foot loft hung from two horizontal beams. **The loft features ample desk area** *(bottom, far right)* for art, homework and the ever-active computer—plus an extra bed for sleep-over friends. "The boys really respond to the room's possibilities; sometimes they hang sheets from the loft to create a playhouse underneath," says Mr. Bahat, pleased at the room's stimulation and delighted that "the room is usually neat," a miracle he attributes to the dearth of movable furniture and the plenitude of accessible storage, both under the stairs and beneath the carpeted ledge by the windows *(bottom, center)*. ►

KATJA "STRIPE" SHEETS BY CANNON, BIGELOW ANSO IV NYLON CARPET BY ALLIED CORP., VIC-20 COMPUTER BY COMMODORE



JON ELLIOT

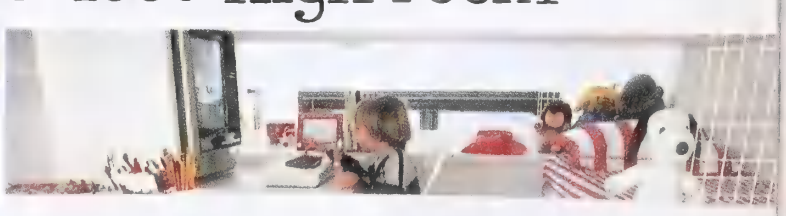
Bunks and a cozy lof





uble the potential of a 9-foot-high room







KIDS' SPACES



GEAR PRODUCTS

Duck, duck . . . no geese here, just a flock of yellow-billed pond friends splashing on bright aqua crib sheets *(above)* and a "Dancing Duck" wallpaper border, shown here as a book jacket cover. To coordinate: a polka-dotted "Salt" pillow, also available as crib sheets from Gear Kids Collection by Dundee; wallpaper, Gear Kids Collection by Imperial. **Papa bear deserves a chair of his own** *(left)*—in this case a Shaker rocker with a webbed fabric seat available in 12 colors, $127.50 from George & Co. Bear, $36.50 ppd., bear-in-mind. **When is a fabric also a game board?** When it's "Playground" *(right)*, bright blue with white lines that serve as roads for toy cars or a map for soldiers; Gear Kids Collection by Cohama Riverdale. When play is over, your child can snuggle up with the loving bear and rabbit on "Bouncing Buddies" crib sheets and comforters. To match: "Grid," shown on small pillow. Both, Gear Kids Collection by Dundee.



RIC COHN



ELYSE LEWIN

After crib is put to bed



his fresh background welcomes young adults



How can a bedroom offer the moon and the stars to a baby *and* an appropriate background for a young adult? Designer Cynthia Silverstein bridged the two ages with this versatile room *(above)*. Its canopied crib, appliquéd with heavenly stars, creates a colorful, cozy world for a baby, and its fresh blue and white wallpaper offers a setting that will have lasting appeal long after the crib has been retired. "Mini Madelaine" roman shade fabric and "Madelaine" wallpaper, Cheryl Lewin Accents for Prelude; "Sleepytime" crib ensemble, Lambs & Ivy.

Baby-bear-sized footstool *(left)* can be a seat for tots, a table for doll tea parties or a step to help small fry reach high places; 16 inches long, 5 inches high, $90, painted by Diane Warner for Wicker Garden's Baby. ►



1



2



5

Playing up to their happy self-images: Fres



7



8

KIDS' SPACES



1) Name your rainbow. The legs of this adjustable table, $90, and stools, $32 each, come in 15 colors; Amisco. **2)** Fun furnishings: floorcloth with a stenciled checkerboard, $80, Mabel's; handmade cat rocker, $100, L.F.K. Ltd. Pull toys, $18 ppd., The Acorn Mill. **3)** No clowning around: Brunschwig & Fils' wallpaper has a wipeable finish, $28 a roll; fabric, $24 a yard. **4) For the junior car pool,** a snappy safety seat; Gear Kids Collection by Century Products. **5 and 6)** Scrubable wallpapers worth cheering about: "Cut Flowers," $10 to $15 a roll, Katja for Carefree Wallcoverings; "Bubbles," $10 a roll, Jack & Jill Collection by International Wallcoverings; "Streaks," $10 to $15 a roll, Katja for Carefree Wallcoverings; "Heart Shower," $23 a roll, International Print Works by Waverly; "Houses," $33 a roll, Marimekko by Motif. **7) All aboard:** Folding metal chairs serve a pilot or passengers, $15; a crayon wastebasket catches flying objects; $11.50; Pottery Barn. **8)** Desk set: tabletop, $45; trestle legs, $65 a pair; accessories, Conran's. Bus tote, $30, Marimekko. Toys, F.A.O. Schwarz. **9 and 10)** Bears for the wall and the bed—Gear Kids Collection by Imperial Wallpaper and Springmaid. Bed, $229, Design House. ■

Editors KATHLEEN MAHONEY
and BEVERLY McGUIRE





1, HAGGERTY STUDIOS; 2, 5, 7, 8, 10, RIC COHN

designs for frisky kids





CLOTHING FROM TIMS

KIDS' SPACES



ERIC COHEN

Applied design for all ages

By MOLLY MCGRATH

In the design world, some things never change. A room as blissful as this one *(opposite)*—with canopied bed and flowered wallpaper, frilly pillows and pleated lampshades—is, for the right young person, as appealing now as it was at the turn of the century. When it is carefully designed, with input from its small, very feminine occupant, such a room can endure, with only minor variations, right up to teen years and beyond.

Although most parents hope to offer their children a space that will serve through many stages of growing up, not all of us are privileged to have a princess for a daughter. Many of us have *two* princesses who have to share one room. Others have a prince *and* a princess who, sooner or later, require separate rooms. Still others among us have children who bear no resemblance to princesses or princes but are, instead, crack athletes with the appropriate gear, or rock music enthusiasts with a penchant for displaying elaborate posters and programs. Almost *all* of us have children with greater electronic expertise than we ever had and, consequently, greater need for the accompanying gadgetry.

According to most of the experts we polled recently, electronics are what's really new in kids' rooms. Therefore, wiring has to be more complicated and work surfaces more expansive to accommodate video equipment and computers along with the traditional stereo. Marilyn Bethany, home design editor of *The New York Times Magazine* and mother of Maisie (age three) and Nell (an infant), reports that her older child is reasonably adept at using a word processor. It's part of the basic equipment in her house because both her mother and father are journalists. Though Ms. Bethany recognizes that Maisie may want a computer of her own someday, she admits that Maisie's nursery was typical, in a faintly modernist manner, of many parents' wish to design a room for their child with a nod to the traditional style in which their own was done—or the way they wish it had been done.

If any child ever enjoyed the luxury of a nursery alive with fantasy, it was Gerard Jeffrey, son of New York designer Noel Jeffrey. As a baby and toddler, Gerard lived at the end of a rainbow painted on a wall with plywood cutout clouds appearing to float above him on the ceiling. As Gerard crawled on the floor, he could see himself in Plexiglas mirrors cut in the shape of bushes. Gerard is seven now, and the Jeffreys have moved to a new apartment where he has a state-of-the-art child's room, multileveled and wired for electronic hookup into the family's central audio-visual system. The basic materials of the room are plastic laminate ("lots of built-ins"), natural wood, ceramic tile and carpeting. Noel's choice for the perfect touch of fantasy to amuse a growing

(Continued on page 120)

Striking the right balance between frilly and sophisticated, this room bridges the early years and adulthood. A spirited blue ceiling, multipatterned chintz and painted bedpost ribbons evoke a forever-young mood.

Designed by Lil Groueff and Anthony P. Browne for the Rogers Memorial Library Designer Showcase, Southampton, N.Y. Blue Ribbon chintz by Colefax and Fowler through Rose Cumming; needlepoint carpet by Stark.



REACHING FOR YOUR DREAM HOUSE

How do you achieve a house that's both romantic and personal? Here is dream fulfillment for one man whose ideal was old-world atmosphere with handcrafted details in a setting of lush New England woods.

"I knew what I wanted down to the last doorknob," says the owner of this steep-roofed, stucco house in New England. Inspired by his travels in Europe and Britain, he took elements he loved best in the houses there to make his own romantic version of a French manor house. The roof was inspired by thatched roofs in England. "Of course we couldn't have real thatch," he says, "so we chose cedar shakes for this rough look" *(below).* Doors in the living room *(right)* open to views of the wooded site.►





PHOTOGRAPHS: RIGHT, WILLIAM P. STEELE; ALL OTHERS, JOE STANUART



REACHING FOR YOUR DREAM HOUSE

A majestically long hall that sweeps from front door to atrium doubles as an extra dining room and is also the favorite gathering place for cocktail parties

This very personal house, pointing up the owner's fondness for European architecture and atmosphere, also reflects his penchant for practicality and easy living. "The upkeep of this house is almost zero," he says. "I wanted my house to be like a hobby—a place where I could do chores if I felt like it, but not a house that would fall down without care." He chose materials accordingly. Exterior stucco surfaces need no painting, nor do the stained oak window and door frames. French terra-cotta tiles for the floor in the 55-foot-long hall *(right)* were chosen because they only need waxing twice a year.

This central hall, from which all major rooms open, stretches from the front door to the plant-filled atrium. The hall, with French furniture and glass lanterns (made of covers French farmers put over melons), makes a second dining room for black-tie occasions. Architect: Joseph Kaprow. Master carpenter: Vincent Violi. Interior planting by Bruce Crowle of Decora Interior Plantscapes.►

Old materials were used wherever possible and practical, adhering to the owner's image of vintage houses. All beams are old, as is barn siding in the cozy, low-ceilinged library (below). *The table in front of the sofa was made from an old steel floor grate. The rug is an Anatolian kilim.*







REACHING FOR YOUR DREAM HOUSE

Professional cooking equipment fits unobtrusively in a weathered brick niche, so kitchen gear is at arm's reach

The dining room *(right)*, with cypress walls painted white and leather-upholstered chairs, joins the kitchen. The owner wanted them to act like one big room so that he could serve, clear the table and do last minute preparations without deserting his guests.►



The kitchen (above) *is a prime example of the house's easy maintenance and efficiency. With its tiled walls and floor, "it could almost be hosed down," said one visitor. The owner chose a restaurant grill because, he says, "It makes anything taste good. I grill almost everything I eat except my eggs in the morning."* Left: *a basement wine cellar for storing 2,100 bottles.*







REACHING FOR YOUR DREAM HOUSE

In the bedrooms wide casement windows—set only 18 inches from the floor—open to splendid vistas of surrounding woods. The feeling is one of sleeping in a tree house.

Wide views of trees and greenery and immediate access to the outside are just as important to the character of this house as is its old-world atmosphere. French doors in several rooms *(see living room, opening pages)* open to a flagstone terrace that encircles the house; casement windows in other rooms open wide to the surrounding woods. In the master bedroom *(right)* flower-sprigged fabric on the walls and many green accents reinforce the outdoor feeling as do the patterns in the Portuguese needlework rug. Interior design: Diana Calamari. ■

Editor JASON KONTOS

Above: *Small hexagonal tiles on walls, ceiling, floor and in shower and tub enclosures give a very European ambience to this master bath, as do brass fixtures and towel rods.*



FOR MORE DETAILS, SEE PRODUCT INFORMATION



BRINGING THOMAS JEFFERSON'S GARDEN BACK TO LIFE

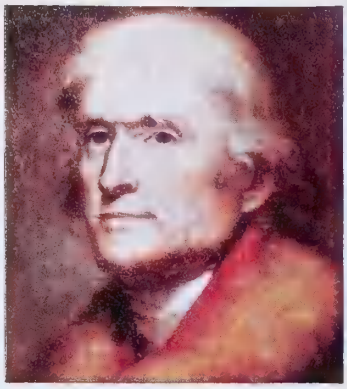
Monticello, Thomas Jefferson's historic home, lies at the foot of the Blue Ridge Mountains, a place he called "The Eden of the United States." Statesman, architect, inventor, Jefferson was also a gardener. At age 67, after two terms as president, he retired, planning to pursue his love of horticulture. "If heaven had given me a choice of my position and calling," he wrote, "it should have been on a rich spot of earth."

When the Thomas Jefferson Memorial Foundation began renovating Monticello, no trace of the original gardens existed. In the late 1970s historians were enlisted to uncover clues to the design of the original gardens *(see drawing, page 84)*, hoping to reconstruct the orchard *(1)*, the vineyard *(2)*, the 80-by-1,000-foot "kitchen garden" *(3)* and the grove *(4)*.

The restored kitchen garden *(shown here)* reflects his contribution to practical and experimental horticulture. To extend the growing season, he made beds adjacent to the garden's heat-storing stone retaining walls. He also collected over 250 varieties of vegetables and herbs from all over the world.►



Jefferson and the house he designed and built on the estate he called Monticello . . . "Little Mountain"



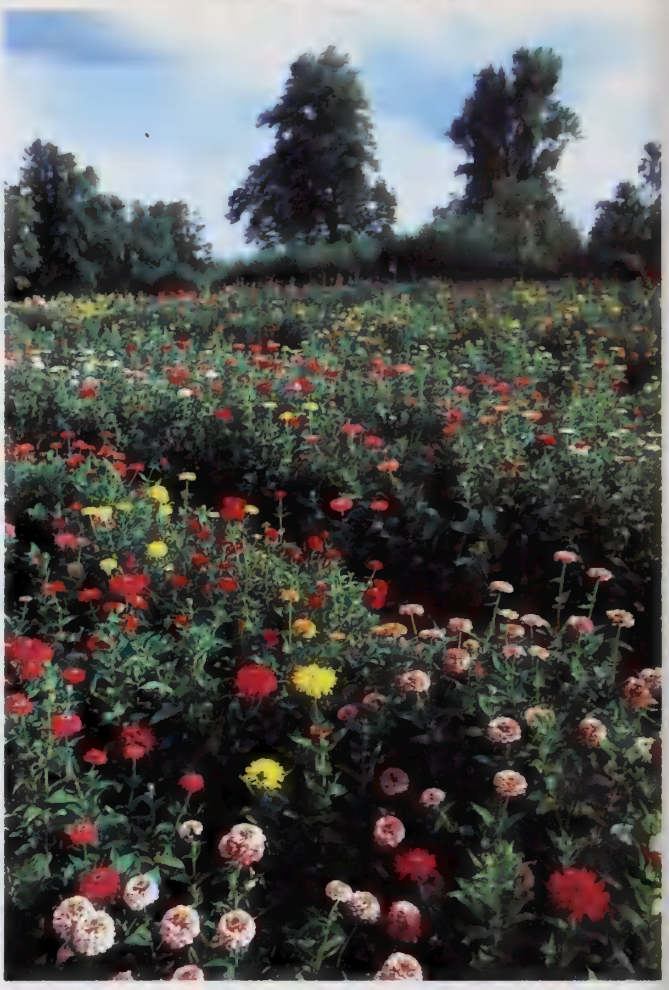


LILO RAYMOND

THOMAS JEFFERSON'S GARDEN







"No occupation is so delightful to me as the culture of the earth, and no culture comparable to that of the garden. Though I am an old man, I am a young gardener."

Though dedicated to experimentation, Jefferson's gardens *(drawing above)* were also ornamental. Vining edibles such as scarlet runner bean scramble up rough-hewn trellises *(above left)*, and the cutting gardens *(above right)* bloom as they once did.

It was in 1976 that historical and horticultural preservationists began studying the Monticello garden notes. Jefferson was a compulsive chronicler, but he confused future scholars by recording multiple options for every situation. Archaeologists joined the research team to help determine the precise locations of the planting beds, fruit trees, arbors and fences. Carefully stripping away the Virginia clay—sometimes in slices so thin as to be nearly translucent—they discovered subtle discolorations left from Jefferson's enrichment of the soil with organic matter. Even trees long since gone left their marks: 320 of them, half of which by now have been replanted.

According to Peter Hatch, Monticello's resident horticulturist, the hardest research job was deciphering the antique nomenclature, and Jefferson seems to have made up some names as well.

Jefferson believed that every American had the wherewithal to have a superb garden. "We have merely to cut away the superabundant plants," he wrote. "Prune the trees as high as their constitution will allow. Cut out stumps and undergrowth." Following his own advice, Jefferson created a magnificent grove *(opposite)*. Its vistas, thickets and glades, garden benches and low plantings of fragrant native vines are a living example of the master's hand. Painstakingly restored, it contributes to making the gardens of Monticello among the most accurate restorations in America.

(Continued on page 125)





THE NEW AMERICAN SPIRIT IS A CHEERFUL FACE ON A '30s COTTAGE

A dark house is opened up and rebuilt with great care and craftsmanship



The Lovdales searched almost three years for a country place, until they found this Connecticut cottage. Though weatherworn and dark, the house had great potential. Deborah, shown here with their dog, Niki, says, at best: "We tried to add space and light to the old framework and still keep the original character intact." ►

PHOTOGRAPHS

THE NEW AMERICAN SPIRIT

A house in the woods was just what we wanted—and there it was, surrounded by a natural field, formal gardens and great oak trees with daffodils and tulips to give us spring color." Michael and Deborah Lonsdale recognized their dream house for what it was: old, simple, pristine and "just waiting for us." Michael (with the help of two skilled carpenters) considered the house a joy to work on in his spare time, and Deborah stripped window frames, painted and sought out materials needed for finishing touches.

When the Lonsdales started remaking their cottage, they knew that a 6-foot-wide space would never do for the kitchen and that a dining room was a must. The solution was a new 7-foot addition to lengthen the dining area, distinguished by a heightened, slope-roofed ceiling and handsome skylights. Michael made the hanging lights himself, using globes he bought from a wrecking company. Brand-new French doors were added (to balance the one leading out of the living room) and old "found" windows were incorporated so that the design is fully compatible with the original house. The windows are balanced on the opposite side of the room with a Petit Godin stove flanked by tall handcrafted cabinets. Flooring comprises variable widths of pine painted with a pink-tinted white porch enamel. "After a year's wear, the knotholes are coming through the paint," says Deborah, "but that looks old and interesting and seems appropriate to our house."►

The new dining room has a tree house feeling that opens to nature with windows salvaged from a razed Maine inn. They were brought home by Deborah, who stripped off layers and layers of thick paint to uncover the original old mellowed pine.

"We lined up the new skylights with recycled windows and our antique table"



HAMPTON CLOTH FABRIC ON BANQUETTE AND PILLOWS FROM HINSON & CO





"We took down all the wood paneling and insulated the walls ourselves"

To bring air and space into the living room, the Lonsdales exposed the structural beams (they had been covered with a fiberboard ceiling) and added French doors opening onto the brick terrace. After Michael insulated the walls, moldings had to be restored. The floor was stripped, sanded and waxed. The original blue-green paint around the window frames was left intact and touched up in places. ►

HAMPTON CLOTH FABRIC ON SOFAS FROM HINSON & CO. RUG FROM THOS. K. WOODARD, ANTIQUE PINE COFFEE TABLE FROM EVERGREEN ANTIQUES

THE NEW AMERICAN SPIRIT



THE NEW AMERICAN SPIRIT

The 9-by-16-foot kitchen is tucked around the corner from the dining space and opens up high and bright with a raised ceiling and skylights. The Wolf range was ordered especially for its left-side griddle; the range hood of slats and molded pine was suspended from the ceiling and stuccoed.■ *Editor* PATRICIA CORBIN

A new door opens from the living room into the dining room and kitchen. (The little window used to lead to a crawl space above the dining room.) The handcrafted, diagonal wood storage cabinet to the left complements an antique hutch from Maine.

FOR MORE DETAILS, SEE PRODUCT INFORMATION






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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q I know my clock is valuable, but my problem is how to adjust the pendulum so the clock will keep time.

—J.G., Fort Rock, Ore.

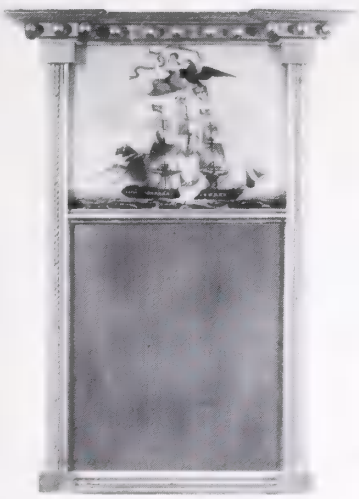


A. Your clock *is* valuable. It is an English long case clock dating from about 1780. If the works are original, it could sell for at least $7,500.

Your clock cannot keep time unless it is installed properly. The base must be leveled on the floor and the back should be against a wall. When the pendulum is at rest it should hang directly in the case's middle. You should hire an expert clock person to secure the clock to the wall. The pendulum must be aligned with the other working parts, and the pendulum bob must be moved up or down to compensate for a clock that might be gaining or losing time. All of the parts should also be cleaned and oiled.

Q How old is this wood mirror with gold leaf finish?

—P.G., Jackson, Miss.



A. Your mirror is in the Federal or Sheraton style. It was popular from the 1790s to about 1820. It was called a "tabernacle" or "looking glass."

The ball trim at the top was popular. Its size does not help to date the glass, despite the old saying that the smaller the ball, the older the looking glass. The twisted columns and elaborate boat painting make your mirror worth over $2,000. Plainer examples of this type of mirror can be found for under $500.

Q What is the age and value of this tooth carved with a picture of Washington on one side and Lafayette on the other?

—E.K., Pikesville, Md.



A. You own a carved whale's tooth. The sailors of the 18th and 19th centuries often carved on teeth or bones. Their work was called scrimshaw. Yours is a copy of a known 18th-century engraving. It is difficult to date scrimshaw; each piece is unique. This type of scrimshaw was out of style by the 1890s. Your tooth is worth about $1,500.

Q My settee is made of a gray-brown wood that my friends say is walnut. The piece has a history dating it to the 18th century in England. What is it worth?

—R.G., Hammond, Ind.

A. Fine English antiques are becoming very popular in the United States. Prices have gone up by 30 percent during the past year and the trend seems to be continuing. Your English chair is typical of the Queen Anne style. Walnut was the most fashionable wood for the style. Mahogany was not imported from the West Indies until about 1720—the end of the Queen Anne period. The cabriole legs, shell-carved knees, shaped back splat and overall shape of the back of the settee are typical of the Queen Anne style. Your piece, if it is in good original condition, is worth over $8,000 today. A double settee form in the Queen Anne style is very rare. ■



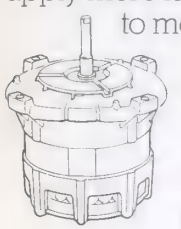


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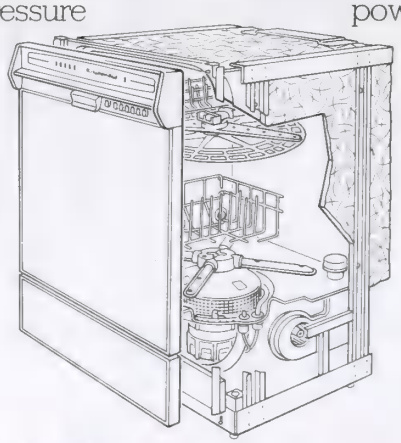
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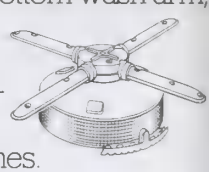


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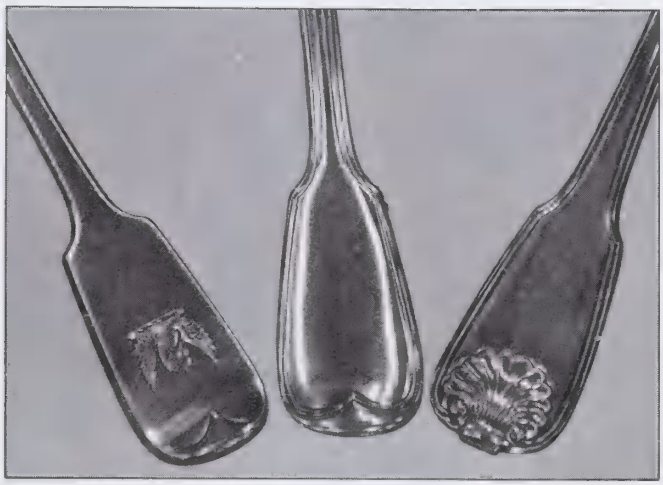
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WHERE TO FIND IT

MAKING THAT GREAT MATCH TO REPLACE YOUR MISSING ANTIQUE SILVER FLATWARE PIECES

By SYLVIA SUNDERLIN

Destroying the unity of a set of table silver (often through loss of a spoon or fork to a trash bin or sink disposal) is one of the most dismaying mishaps of domestic life. Although one can never hope for an identical twin, it is possible to replace some pieces with satisfactory matches, even in English Georgian silver. Early American silver is harder to find, but not always impossible. The later coin silver spoons are fairly common, but forks and tablespoons are rare. Matching some of the delightful late Victorian patterns is a challenge . . . and a victory when accomplished!



THE LEOPARD'S HEAD

THE LEOPARD'S HEAD

This silver flatware is from the Georgian period, c. 1820. The table forks, from left to right, are from the following services: Fiddle pattern, Fiddle Thread pattern and Fiddle, Thread & Shell pattern.

Argentum—The Leopard's Head, 1750 Union St., San Francisco, CA 94123; (415) 673-7509—Perry Foster, who operates The Leopard's Head part of this firm, specializes in 18th- and 19th-century British silver, both serving pieces and flatware, assembled sets and single pieces, from salvers to salt spoons. A catalog is $7.50, deductible from purchase price or returnable. Send details for matching single pieces.

Elizabeth Austin, 165 King St., Charleston, SC 29401; (803) 722-8227—Mrs. Austin maintains a large stock of obsolete and inactive patterns in American silver before 1900; and a variety of early American (pre-1800) pieces by northern and southern silversmiths. She has a wide range of British antique flatware (1760 to 1900) and she keeps an active want list for all silver. Send a tracing or xerox copy (when feasible) and length of spoon or fork.

Gebelein Silversmiths Inc., 286 Newbury St., Boston, MA 02115; (617) 266-3876—This firm will search for matching or blending pieces in 18th-century English silver and antique American, coin silver and older.

Hobart House, Box 128, Haddam, CT 06438; (203) 345-2525—Malcolm Stearns is one of the best-known figures in British silver antiquities, a lecturer and adviser on silver, with a varied stock of unusual and rare pieces; he has little flatware but usually can supply excellent serving pieces, ladles and large spoons, for instance, in some of the classic English patterns.

Jean Silversmith, Inc., 16 W. 45th St., New York City, NY 10019; (215) 575-0723—This firm has a search and matching service for antique sterling flatware—American coin, earlier silver and some old English flatware. Send tracing or xerox of piece. Request will be kept on active search file.

Lake Forest Antiquarians, PO Box 841, Lake Forest, IL 60043; (312) 234-1990—British silver antiquities (mostly Georgian and early Victorian) are the firm's specialty. They have some assembled or original sets of six in standard patterns. Fiddle and Old English, for example, are usually available, as well as single and serving pieces.

New Orleans Silversmiths, 600 Chartres St., New Orleans, LA 70130; (504) 522-8333—This company has search and matching service for some American and British silver in the more plentiful patterns, such as Fiddle and Old English. A varied stock of American coin and earlier silver is maintained, some by southern silversmiths. The firm is always interested in acquiring southern pieces.

James Robinson, 15 E. 57th St., New York City, NY 10022; (212) 752-6166—This firm offers complete antique British silver flatware services, from 1740 to mid-19th century—some original, others assembled. Some sets are made up of an assembled pattern by one maker—Eley, Fearn & Chawner, for instance. Inquiries are welcome.

Silver Antiquities, PO Box 6137, Leawood, KS 66206; (816) 941-9436—Roz Calkins Mouber has a matching service in American sterling flatware patterns introduced before 1910, mostly the more ornate or rare figural patterns made by Gorham, Durgin, Whiting, Tiffany, Reed & Barton. Enclose stamped envelope.

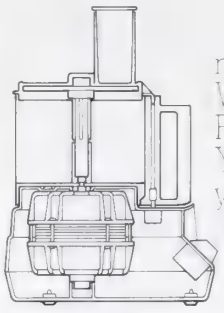
Edward G. Wilson: 1802 Chestnut St., Philadelphia, PA 19103; (215) 563-7369—This firm matches discontinued, obsolete or American coin silver flatware. Specify pattern or send xerox of sample piece with manufacturer's (or silversmith's) name or the back mark. Include stamped envelope ■

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WILLIAM P STEELE

AMERICAN COOKING NOW

Edna Lewis, whose mastery of Southern cooking has made her a national treasure, leads off our new series focusing on native American ingredients and the fresh foods being created from coast to coast

Evolving since the '70s cooking boom, American cuisine owes its inventive style to a homeland rich with international cultures and regional ingredients. Considering the bounty each state has to offer, imaginative cooks needn't go far for the makings of wonderfully fresh meals abundant with Rocky Mountain game, Midwestern beef, Southeastern fish and California produce. What's new about American cooking? An awareness of our natural resources, which include classically trained chefs who are equally agile with impromptu, artistically homespun meals. Nostalgia, too, plays its part in this countrywide burst of creativity, for it was the pioneer cooks who taught us to reap what we sow! Add to that an adventurous spirit with regional dishes translated from one area to another and American cooking becomes a joyous experience we can share. And applaud.►



Above: *Poached eggs on ham and shrimp paste on grits. Fragrant, delicate-tasting raspberry sauce for biscuits needs no cooking.* Below: *Corn batter cakes with sorghum molasses, pork sausage patties, country-fried apples and biscuits.*



MENU

*Corn Batter Cakes With Sorghum Molasses**

*Pork Sausage Patties**

*Country-Fried Apples**

*Biscuits**

*Raspberry Sauce**

Poached Eggs on Smithfield Ham

*Grits With Shrimp Paste**

*Cold Cucumber Soup**

*Okra and Green Bean Salad**

Vidalia Onion and Leek Salad

STARRED RECIPES BEGIN ON PAGE 111

Edna Lewis came to cook at The Fearrington House Restaurant as a guest chef, intending to stay for a few weeks or so. That was in January of 1983. One year later she finds herself still enthralled with the beauty of this North Carolina country where she says she can walk to work and hear the birds chirping every step of the way. Ms. Lewis is an institution of truly great American cooking. Her books, articles and recipes reflect a lifetime of striving for and achieving excellence. So why is the former chef of the Café Nicholson in New York City and teacher of countless students tucked away in a rural paradise? Perhaps because she's come full circle, back to her roots, back to the place and spirit where she first learned her craft. The Fearrington House offered her a chance to reflect on what's real and lasting in American cooking today. Their kitchen is her laboratory. Her search is for those elements of "country nourishment" that inspire the best cooking with what is immediately at hand. Everything in her menus is fresh and local—from the breads and biscuits baked in the restaurant's ovens to the tarragon she steps outside to cut, from the chickens she orders fresh-killed to the fish that abound in the streams. Staples not available locally are shipped from all over the country. Her menus translate easily to the home kitchen, although she actually cooks for about 120 people a day. "In the country I can avoid the rush and the shortcuts that often spoil the best of what fresh foods offer," she says of her work.►

Cold cucumber soup and two salads—okra and green bean and Vidalia onions with leeks on a pretty pink and white cloth.



AMERICAN COOKING NOW





The Fearrington House Restaurant is about eight miles south of Chapel Hill, N.C., in beautiful, fertile country. Guest chef Edna Lewis enjoys selecting from the very best quality fresh produce that comprises, in large part, the substance of authentic Southern cooking. Ms. Lewis in her vegetable-herb garden (top); *the Fearrington Village Market daily produce board and all its array of fruits and vegetables* (above); *pan-fried trout, Smithfield ham, chocolate soufflé and ice cream with pralines* (opposite).

American cooking thrives on traditional recipes newly interpreted by such talents as Edna Lewis, whose exploration of flavors results in food that is at once natural and beautifully unique

I never dreamed of going back to restaurant cooking because I never thought I'd be able to cook what I wanted instead of what the public wanted. So when this guest residency was offered to me, I thought it would be a marvelous opportunity to use the restaurant as a laboratory for all the marvelous dishes I'd experienced in my youth," says Edna Lewis. "My aim is to do my very best with what there is and not copy or stay in the same patterns of cooking traditions that went before but, in fact, to improve on those traditions by a more thorough understanding of the chemistry of cooking itself—how things work with each other. Cooking is a world of sight—there is always something happening. Now I have the chance to study all the steps in sequence. We are really involved in exploration here. We're going back to what we know was the old way of doing things and then bringing to bear our new knowledge in order to create a stronger American point of view. Just because something is a 'Southern' dish doesn't mean it deserves to be served. Rather, we look at the whole range of Southern cooking—Black, English, Creole and Indian—and we create a new perspective on how these dishes ought to be. Blacks were in many instances the only cooks producing daily meals. Their contribution to the literature and tradition here is enormous. I'm always scribbling down some detail or note when no one is around. I write sometimes very early in the morning, well before my 7:30 cooking day begins or, as is often the case, I wake in the middle of the night with some new aspect that seems clear. Hopefully these will add up to a more reasoned, more *connected kind of cooking* that combines tradition with our modern needs. For example, what-goes-with-what is an essential part of a flair for cooking. It's something I'm particularly fond of experimenting with. Using a tradition of cooking such as we find in the South lets us make new combinations and allows for changes we might not have thought of before. I don't know if this is what the owners, Jenny Fitch, and her husband, R.B. Fitch, had in mind when they invited me to come cook here, but this is certainly the course the work has taken. All I can say is that you're going to have to book at this restaurant at least two weeks ahead!"■

Editor KATRIN TOLLESON



ENTERTAINING PLUS

By KATRIN TOLLESON

Posh Pudding

English-born Washingtonian John Gadney fondly remembers savoring bread and butter pudding at the Dorchester Hotel in London. He has now come up with an American adaptation so rich and delicious his dinner guests don't come for dinner . . . they come for the brioche pudding.

2 cups white raisins
5 whole eggs
4 egg yolks
6 ounces granulated sugar
1 pint half and half
1/2 pint milk
2 loaves sugared brioche
2 tablespoons granulated sugar

☐ Butter glass serving dish (2 by 18 by 8 inches). Spread with 1 cup raisins. Beat eggs and extra yolks until fluffy. In saucepan, heat sugar, half and half, milk, and stir until sugar dissolves. Add eggs and cook, stirring until custardy. Remove from heat. Slice brioche into 3/4-inch-thick slices and layer in dish with crusty edge uppermost. Sprinkle with remaining raisins and 1 tablespoon sugar. Pour about 7/8 of custard over dish and let soak for 20 minutes. Sprinkle with 1 tablespoon sugar on top, add remaining custard. Bake 45 minutes at 350°. Serve hot with heavy cream and a glass of sauterne.

SMART CART

Here's a great new serving trolley. Sturdy, yet elegant, it comes in black, gray, and red with white. You can use it as a bar, for serving dinner, to clear away dishes from a party, for plants, magazines or for books. It's about $70, from Bodum.





TABLE DRESSING

Change the look of your drape tables to freshen up a room f spring. Use paisley shawls ov existing clothes. Drape one two shawls over each other give new richness. Those show are from Vito Giallo Antique Set a Narcissus plant inside vine wreath for a different flo er arrangement. It's wonderf for Valentines.

SONG-OF-SIXPENCE PIE BAKER

Here's the most delightful pie dish to come along in years. Use the lower part to bake your pie. Serve from the dish and cover with its own ceramic lid with blackbirds on top. $30 plus 3.50 postage, from Hodge Podge.■




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WINE & GOOD SPIRITS

By PETER QUIMME



MATCHING WINE AND CHICKEN

Chicken, as any cook knows, is amazingly versatile: Dishes range from simple to elaborate, delicate to rich, bland to spicy. Choosing a wine to serve with a particular chicken recipe is a matter of knowing how intensely flavored the dish will be and matching an appropriate wine to those flavors. For the most part, truly hearty reds aren't in order. I generally stick to lighter reds and whites. Here are some of my favorite combinations:

- With spicy dishes like chicken cacciatore I serve a Chianti such as 1978 Ruffino Riserva Ducale (about $7.50).
- Barbecued chicken is wonderful with light California Zinfandels such as the 1981 Simi (about $6).
- With fried chicken and other simple dishes I like a chilled Beaujolais such as the '83 Jadot (about $6).
- With rich, elegant, heavily sauced dishes, such as chicken paprikash or *suprèmes de volaille* in cream, I serve a rich, full-bodied, dry white—perhaps a California Chardonnay such as the '81 Franciscan Alexander Valley (about $8).
- With mild or slightly sweet Chinese chicken and vegetable dishes I choose a light, just off-dry white such as California Chenin Blanc—try the 1982 Grand Cru Vineyards (about $7).

TUNE YOUR PALATE WITH A WINE-TASTING KIT

Do you ever wonder what wine enthusiasts mean when they prattle about a wine's being "flowery" or "oaky" or "acid?" The dimensions of taste and characteristic odors and flavor of certain wines don't seem mysterious once they're pointed out. You can't always have an expert friend along when drinking wine to help put your impressions into words, but an hour or so spent with the Winealyzer kit starts you on your way.

This kit, which contains a tasting glass, nine essences and an instruction book, enables you to set up tastings (first with water, then with wine) that isolate nine key wine components so you'll be able to recognize them in the wines you drink. Soon you'll be using terms like "bitter," "acetic," "tannic," and so on, with confidence.

I've tried this kit myself. It's more useful than more elaborate, expensive kits that contain exotic, but rarely encountered, wine odors. The kit is $25, including shipping, from Oenophilia, Inc., PO Box 4113, Chapel Hill, NC 27514; (919) 942-1250.





CLASSIC DRINKS: THE MARTINI

The martini is the world's most popular cocktail, and no wonder. It's dry, stylish, savory and simple to make. Invented in the 19th century, its recipe has changed with the fashion of the times. It didn't start out dry, for example. Once it was gin mixed with sweet vermouth. Then in the early 20th century someone had the idea of mixing half gin with half dry vermouth to make the first dry martini. Just before Prohibition it had evolved to two parts gin to one part vermouth with a dash of bitters. The fashion for "drier" martinis (less and less vermouth) finally led to the "naked martini"—plain gin on the rocks.

Today the trend is back toward the classic mix of the great cocktail age of the late 1930s: Four parts gin to one part dry vermouth stirred in a mixing glass with ice, served in a cocktail glass with a twist of lemon peel. A common variation: serve it on the rocks (that came in during the '50s) garnished with a tiny olive.

Hints: Always use a good gin (I like Boodles or Beefeaters) and fresh dry vermouth. (Buy vermouth in half bottles and keep refrigerated.)■

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



DASHING BLADES

Chicago Cutlery has introduced their new American Chef collection of knives made from high-carbon stainless steel *(right)*. The unique feature of these knives is the 19-degree curve of their solid walnut handles. Called the BioCurve™, the handle conforms to the natural contours of the hand, reducing the need for bending the wrist. Stress is transferred to the elbow and shoulder, increasing grip strength by as much as five times. Knives retail from $10 to $32. (Look for BioCurve handles in sporting goods and tools as well.) Mirro now has a line of cookware designed on this principle.

ANATOMY OF A KNIFE

Knives are an essential part of any kitchen. For most tasks your collection should include a 3- to 4-inch paring knife, a 6-inch utility knife, an 8-inch chef's knife and a 10-inch slicer. When selecting a knife, look for a handle that is comfortable in the hand, properly balanced and securely attached to the blade. The tang, an extension of the blade into the handle, runs the full length of the handle in high-quality knives and is secured by three rivets. Blades are either hand-forged (hammered while hot) or machine-stamped. Most are made from one of the following materials:

CARBON STEEL, which maintains a sharp edge but tends to rust and discolor;
STAINLESS STEEL, which will not discolor but is difficult to sharpen and keep sharp;
HIGH-CARBON STAINLESS, a combination of carbon and stainless, having the best properties of both.



JUICE AT A TOUCH

What better way to start your day than with a glass of fresh orange juice. Braun's Citromatic 2 *(left)* makes squeezing a breeze. Simply press any citrus fruit down on the cone. The top half of the unit detaches for easy serving and cleaning. The electric cord stores conveniently out of sight in a recessed area at the base. The juicer's approximate retail price is $28.

KITCHEN ADDITIONS

Three new items for the kitchen from Rubbermaid: One is a combination spoon and spatula with flexible blade handy for both stirring and scraping. Another is an all-purpose shaker with screw-on lid, handy for flour, sugar and seasonings. Both items come in white, yellow or brown. For speedy cleanups there's a dustpan with a brush that snaps into its handle for easy storage.

MICROWAVE CORNER

A FASTER OVEN

If speed is your game then you will want to put Amana's new Radarange microwave oven on your "must have" list. It cooks up to 38 percent faster than most because of its 1,000-watt magnetron tube (most are in the 700-watt range). The inside cavity measures 9¾ inches high, 14⅝ inches wide and 13⅜ inches deep. An automatic temperature control can be programmed to bring food to the desired serving temperature and either shut off or keep dishes warm.



COOKWARE INNOVATION

Wood handles add a decorative touch to Habitat, a collection of cookware designed for microwave ovens and made by Supreme Aluminum Industries. Made of Vitranite, a new high-technology material, each piece is attractive enough to use for serving. The cookware is also safe for freezer storage and for use in conventional ovens up to 350°. A casserole retails for approximately $29.95.■

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Oil

Dip cheese in egg; coat with combined crumbs and sesame seed. Repeat. Fry in deep hot oil, 350°, 1 to 2 minutes or until lightly browned. 2 dozen

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QUICK COOK

Saffron-broiled chicken and fennel salad spark a late winter supper



The fresh pea soup in this menu is simple and delicious. I often offer it cold, with a spoonful of crème fraîche and a fresh mint leaf as garnish. The broiled chicken is one of my family's favorite chicken recipes. Nothing could be simpler than broiled chicken, but the sprinkling of saffron and the subtle taste of lemon make this very special.

The fennel salad is an unusual combination of the fennel bulb (a slightly licorice-tasting vegetable), red onions and *pumate*—sun-dried Italian tomatoes preserved in olive oil—which can be found in gourmet shops. Bananas baked with rum and butter provide a quick and elegant finale to this meal. Serves 4. —MARTHA STEWART

Fresh Pea Soup With Croutons

- 3 tablespoons unsalted butter
- 2 cups fresh or frozen peas
- 1 medium-size head butter lettuce, chopped
- 4 scallions, chopped
- 6 cups chicken stock or water
- Salt and pepper to taste
- 6 leaves fresh tarragon, finely chopped
- Croutons (1/2-inch cubes of French bread sautéed in olive oil until brown and crisp)
- Heavy cream or crème fraîche (optional)

1. Melt butter in pot and add peas, lettuce and scallions. Cook over medium-low heat for 5 minutes. Do not brown them.
2. Add stock, bring to boil, reduce to simmer and cook until peas are tender, 10 to 15 minutes.
3. Puree soup in blender or food processor. Season with salt and pepper and add tarragon. Serve hot or cold with croutons. You can enrich soup with a few tablespoons of heavy cream or crème fraîche, if you wish.

Fennel Salad With Red Onion and Sun-Dried Tomatoes

- 2 large bulbs fennel
- 1 medium-size red onion, peeled and coarsely chopped
- 6 sun-dried tomatoes *(pumate)*, cut into thin strips
- 1/4 cup Italian parsley (leaves only)

Vinaigrette (makes 3/4 cup):

- 1 tablespoon oil from sun-dried tomatoes
- 6 tablespoons tarragon vinegar
- Salt and pepper to taste

1. Trim fennel, removing any hard core and stalk. Cut into thin strips lengthwise.
2. Combine fennel, onion, tomatoes and parsely in serving bowl.
3. In small mixing bowl combine all dressing ingredients and pour over salad. Toss well and serve. *(Note:* This salad can be held for several hours.)

Saffron-Broiled Chicken Quarters

- 2 small broiling chickens, quartered, with backs removed
- Salt and pepper to taste
- 1/4 teaspoon saffron
- Juice of 1 lemon

1. Preheat broiler. Put chicken pieces, skin side down, on foil-covered baking sheet (this makes cleanup easier).
2. Sprinkle lightly with salt and pepper, 1/2 the saffron, and 1/2 the lemon juice. Broil for 8 to 10 minutes, until crispy and golden brown.
3. Turn chicken pieces. Season with salt, pepper and remaining saffron and lemon juice. Broil for another 8 to 10 minutes, adjusting heat if necessary so skin turns crispy and golden. Serve hot or warm.

Baked Bananas With Rum and Butter

- 4 tablespoons (1/2 stick) unsalted butter
- 4 medium bananas, peeled and halved lengthwise
- 1/4 cup brown sugar
- 1/4 cup dark rum

1. Preheat oven to 400°
2. Butter glass baking dish large enough to hold all bananas in one layer.
3. Put bananas, cut side down, in dish. Sprinkle with sugar and rum, and dot with remaining butter. Bake until sugar is melted and bananas are tender but not mushy, about 10 minutes. Serve hot.■

CORRECTION

The recipe for Jane's Almond Cake that appeared in our November 1983 issue ("Delicious Gifts") listed an incorrect amount of butter in the ingredients. The recipe, reprinted correctly in its entirety, follows:

JANE'S ALMOND CAKE

- 1/2 cup butter
- 2/3 cup sugar
- 3 ounces almond paste
- 3 eggs
- 1/4 teaspoon orange flower water
- 1/4 cup flour
- 1/3 teaspoon baking power

Glaze:

- 1 cup apricot preserves

☐ Preheat over to 350°

☐ Grease and flour 4 to 5 cup mold, suitable for baking.

☐ Using electric mixer, cream butter, sugar and almond paste together until light. Add eggs and orange flower water. Beat on high speed for 2 to 3 minutes. Add flour and baking powder. Mix *only* until combined. *Don't overmix.*

☐ Bake 30 to 40 minutes until cake tests clean in center. Cool 15 minutes and turn out while still warm.

☐ *To make glaze:* Heat apricot preserves until boiling. Strain preserves and brush the clear glaze over top and sides of cake. Let cake absorb glaze; brush on again. This cake freezes well and keeps for 5 days wrapped and stored in a cool place.

AMERICAN COOKING NOW

Continued from page 103

CORN BATTER CAKES

- 2 cups cornmeal
- 1-1/2 tablespoon sugar
- 1-1/2 teaspoons salt
- 3-1/2 cups milk at room temperature
- 2 tablespoons baking powder
- 1/2 cup flour
- 4 tablespoons melted butter

☐ Add cornmeal to mixing bowl with sugar and salt. Blend. Add milk and mix well.

☐ Add baking powder, flour, butter and let set overnight, covered with 2 towels. Pour by tablespoonfuls on sizzling-hot greased griddle.

☐ When cakes become puffed and show tiny bubbles turn and cook a few minutes more. Serve with real sorghum molasses. Makes about 25 pancakes.

(Continued on page 116)




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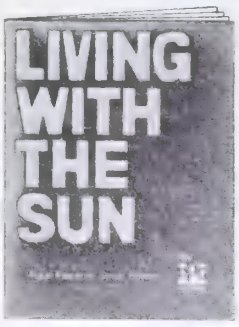


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AMERICAN COOKING NOW

Continued from page 111

PORK SAUSAGE PATTIES

- 3 pounds fresh pork loin
- 1-1/4 pounds pork fat
- 1 teaspoon salt
- 2 tablespoons freshly ground pepper
- 1 tablespoon dried sage
- 1 teaspoon thyme
- 3 tablespoons brown sugar
- 1/4 teaspoon cayenne pepper
- 2. tablespoons lard

☐ Cut meat and fat into small pieces and season with salt, pepper, herbs, brown sugar and cayenne pepper. Grind (a butcher will grind meat for you). Let sit overnight in refrigerator to develop flavors. Shape sausage into small round balls and flatten into cakes.

☐ Fry in lard or unsalted butter until brown. Set skillet in 375° oven for 15 minutes to complete cooking.

COUNTRY-FRIED APPLES

- 6 apples (Granny Smiths or any firm, tart apple)
- 1/4 cup fresh bacon fat
- 1/3 cup sugar

☐ Prepare apples by peeling, quartering, coring and then cutting into eighths. Heat bacon fat in hot skillet. When sizzling, add apples. Cover and cook briskly until apples become soft and there is juice in pan. Timing depends upon kind of apples you use, but you can tell apples are soft when they begin to break up.

☐ Remove cover and sprinkle sugar and salt over apples. Stir and cook briskly with cover off until liquid dries up and apples are quite brown. Stir frequently. Apples should be a mixture of light and very dark amber. Serves 5 to 6.

BISCUITS

- 3 cups sifted flour (plus 1/4 cup for preparation)
- 1 scant teaspoon salt
- 1/2 teaspoon baking soda
- 4 teaspoons double-acting baking powder
- 2/3 cup lard
- 1 cup plus 2 tablespoons buttermilk (if sweet milk is being used, omit baking soda and 2 tablespoons of milk; sweet milk is more liquid than sour and therefore these are not needed)

☐ Take large bowl; sift into it measured flour, salt, soda and baking powder. Add lard; blend with pastry blender or your fingertips until mixture has texture of cornmeal. Add milk all at once, scattering over dough. Stir vigorously with wooden tablespoon. Dough will be soft at first but will stiffen

in 2 or 3 minutes. Continue to stir a few minutes longer.

☐ After dough has stiffened, scrape from sides of bowl into ball and spoon onto lightly floured surface for rolling. Dust over lightly with about 1 tablespoon of flour as dough will be a bit sticky. Flatten dough out gently with your hands into a thick, round cake, and knead for a minute by folding outer edge of dough into center of circle, giving a light knead as you fold sides in, overlapping each other. Turn folded side face down and dust lightly if needed. Don't use too much flour; it will cause dough to become too stiff.

☐ Dust rolling pin and rolling surface well. Roll dough out evenly to 1/2-inch thickness or less. Pierce surface of dough with table fork (piercing dough releases air while baking). Dust biscuit cutter in flour first; this will prevent dough sticking to cutter and ruining shape of biscuit. Dust cutter as often as needed. (*Note:* An added feature to your light, tender biscuits will be their straight sides. This can be achieved by not wiggling cutter. Press cutter into dough and lift up with sharp quickness without a wiggle.) Cut biscuits very close together to avoid having big pieces of dough left between each biscuit. Trying to piece together and reroll leftover dough will change texture of biscuits.

☐ Place biscuits 1/2 inch or more apart on heavy cookie sheet or baking pan, preferably one with a bright surface. (Biscuits brown more beautifully on bright, shining pan than on a dull one, and a thick bottom helps to keep them from browning too much on bottom.) Set to bake in preheated 450° oven for 13 minutes. Remove from oven and let them rest 3 to 4 minutes. Serve hot. Makes about 18 biscuits.

RASPBERRY JAM

- 1 pound unwashed fresh raspberries
- 1 pound sugar
- 2 to 3 sterilized 1-pint canning jars

☐ Mix together berries and sugar in large bowl until berries begin to bleed. Fill jars with raspberry-sugar mixture up to shoulder of jar. Fill to top with plain white sugar. Seal and store in cool dry place for at least 2 months. Remove top layer of sugar when opened. Keep refrigerated after opening and use on ice cream or biscuits.

GRITS WITH SHRIMP PASTE

Shrimp paste:

- 1-1/2 pounds shrimp, raw, unpeeled
- 4 tablespoons fresh lemon juice
- 1 bay leaf
- 2 tablespoons freshly chopped parsley
- 1 tablespoon fresh, chopped thyme (1-1/2 teaspoons dried)
- 1/2 pound butter at room temperature
- 1/4 teaspoon Tabasco sauce

Grits:

- 4 cups boiling water
- 1 teaspoon salt
- 1 cup grits (quick grits or regular grits)

☐ Put shrimp, lemon slice, bay leaf, parsley and thyme into large saucepan with just enough water to cover. Boil 6 to 8 minutes and let cool in water. Shell and devein shrimp. Process shrimp with butter, lemon juice, Tabasco and salt. Chill.

☐ Have water boiling. Add salt and slowly stir in grits. Cover and turn to low heat. Set in double boiler; cook 25 to 30 minutes. Serve hot with shrimp paste, which has been cut cut out into shapes with cookie cutters.

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AMERICAN COOKING NOW

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COLD CUCUMBER SOUP

- 6 cups chopped cucumber with skin (if waxed, cucumber must be peeled)
- 1 cup chopped onion
- 6 cups chicken broth
- 1 cup half and half
- 1 cup heavy cream
- 5 tablespoons finely chopped dill
- Salt and pepper to taste

☐ Simmer 4 cups chopped cucumber, and onions in chicken broth until tender, about 25 minutes. Remove from heat and cool. Add cooled cucumber mixture to a blender with half and half, heavy cream, chopped dill, salt and pepper and blend until liquefied. Pour into large bowl. Add remaining 2 cups of chopped cucumber. Serve chilled, garnished with fresh dill.

OKRA AND GREEN BEAN SALAD

- 3 cups green beans
- 3 cups small okra
- 2 fresh tomatoes (peeled, chopped and seeded)
- Bibb lettuce, for garnish
- Freshly chopped herbs (chervil, parsely and tarragon)

☐ Blanch green beans in boiling salted water for 4 minutes and plunge into cold water. Drain. Drop okra into boiling water for 3 minutes and plunge into cold water. Drain.

☐ Arrange Bibb lettuce on salad plate with okra and green beans. Garnish with chopped tomatoes and fresh herbs. Serve with a vinaigrette dressing. Serves 4 to 6.

PAN-FRIED TROUT

- Brook trout (1 per person)
- Flour (seasoned with salt, pepper, thyme and chervil)
- 1/2 stick butter
- 4 tablespoons black walnuts, finely chopped
- 1/2 clove garlic, finely minced
- Parsley, for garnish

☐ Roll trout in seasoned flour and sauté in pan in hot, foaming brown butter. Trout should be fried 10 minutes per inch thickness per side. Watch carefully that it does not burn. After turning fish, garnish cooked side with black walnuts.

☐ Remove from pan and place on serving dish garnished with finely minced garlic and parsley. Pour drippings from pan over fish and set in 375 oven for 10 minutes. Repeat process fo each trout.

PORK-FLAVORED GREEN BEANS

- 1/2 pound cured smoked pork shoulder or bacon
- 1 quart cold water
- 1 pound fresh green beans (blanched in boiling water for 2 to 3 minutes)
- Pepper to taste
- 3/4 cup crisply cooked bacon, crumbled

☐ Wash piece of pork, removing an salt or residue, and make several slice in meat without separating it int pieces. Put the pork into a 2-quar saucepan with cold water. Cook slowl for an hour.

☐ Remove meat, but keep stock boil ing. Add beans to boiling stock. Coo briskly for 20 minutes. Add salt an pepper to taste (be careful becaus cured meat usually has enough salt t season pot). The beans are more flavor ful when cooked earlier and reheate for dinner. Serve hot, garnished wit crumbled bacon bits. Serves 6 to 8.

CORN PUDDING

- 2 cups corn, cut from the cob (or 2 cups canned corn, drained)

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"You can't skimp on the cheese if you want a great-tasting cheese sauce



If you wanted to make a rich and creamy cheese sau to top my best vegetables, you'd start off with good rea cheese. So that's just what I did. And I think you're going to love that real cheese when you taste my Broccoli, Cauliflower, Baby Brussel Sprouts, and vegetable combinations. They're sure to make any meal a little more special.

- 1/3 cup sugar
- 1 teaspoon salt
- 2 eggs, beaten
- 2 cups half and half
- 3 tablespoons melted butter
- 1/2 teaspoon freshly grated nutmeg

☐ Cut corn from cob into mixing bowl by slicing from top of ear downward. Don't go too close to cob. Cut only half of each kernel. Scrape rest off. This gives better texture to pudding.

☐ Sprinkle in the sugar and salt, stir well. Mix beaten eggs and milk together and pour mixture into corn. Add the melted butter. Mix thoroughly and spoon mixture into well-buttered 1-1/2-quart casserole. Sprinkle with nutmeg.

☐ Set casserole into pan of hot water and set into preheated 350° oven for 35 to 40 minutes, or until set. Test by inserting clean knife into center of pudding. If it comes out clean it is done. (*Note:* An ingenious way we had to retain the freshness of corn was to stand the ears in a tub of water about 2-1/2 inches deep. When the ear is severed from the stalk, its source of moisture is cut off. By standing the corn in a dish of clean water the cob continues to absorb moisture.) Serves 6 to 8.

CHOCOLATE SOUFFLÉ

- 4 ounces unsweetened baking chocolate, grated
- 2 tablespoons sweet butter
- 1-1/2 tablespoons flour
- 1 cup milk
- 1 vanilla bean, split
- 1/2 cup very hot water
- 3 egg yolks
- 1/4 tablespoon salt
- 3 tablespoons sugar
- 5 egg whites

☐ Grate 4 squares chocolate. Melt butter in saucepan over medium heat, add flour and cook until well blended. Remove pan from heat.

☐ Scald milk with vanilla, add milk to butter-flour mixture and stir well until smooth. Add grated chocolate and continue stirring while adding 1/2 cup hot water. Then add slightly beaten egg yolk, salt, sugar and stir 4 to 5 minutes until smooth and satiny (this process can be done ahead; cover with wax paper and leave in warm spot).

☐ Preheat oven to 450°. Whip egg whites until soft peaks form. Fold into chocolate mixture until just mixed. Spoon batter into a 2-quart soufflé dish, fill 3/4 full, or fill 4 to 6 individual soufflé dishes 3/4 full (soufflé dishes should be warmed in oven before filling to help soufflé rise). Set soufflé dish in oven and raise oven temperature to 475° for 5 minutes (to make up for heat loss when oven was opened). Cook 2-quart soufflé 20 to 25 minutes. Cook individual soufflés 10 to 12 minutes.

☐ Dust with powdered sugar. Serve with hot chocolate sauce and whipped cream. Serves 4 to 6.

PRALINE

- 2 cups granulated sugar
- 1/2 cup chopped pecans

☐ Put sugar into large frying pan. Cook over slow to medium heat. When sugar begins to melt, watch closely to prevent burning. When half has melted, stand by and stir to prevent scorching. Cook until all sugar has melted and color is clear amber.

☐ Add pecans. Stir and pour contents into a well-buttered porcelain dish, and spread out to single layer. When cold remove. If this is difficult put over hot water and it will loosen. Remove and place on surface to roll over with rolling pin to crack up praline. Don't break too finely. Sprinkle on ice cream.■



KIDS' SPACES: APPLIED DESIGN

Continued from page 73

boy: a suit of armor "bought at a very reasonable price at an English arcade auction" that hangs on the wall of Gerard's new room.

Carleton Varney, design consultant with the Carter administration who recently decorated a log cabin built by the Carter family in Ellijay, Ga., believes it is important to change rooms around from time to time. "After all," he states emphatically, "people and tastes change, particularly where children's rooms are concerned. The idea that you can have a room for a child that doesn't change is inconceivable."

The Varneys, with two boys living at home in a New York apartment, have first-hand experience in modifying rooms to meet the evolving needs of growing bodies and changing interests. As a baby, Sebastian Varney (age seven) had a train bed, complete with driving seat and caboose. He loved it, but as his priorities began to include more space to play, somewhere to put a small piano, an extra bed to accommodate a visiting friend, Sebastian wasn't sorry to see the train bed pass on to a younger child.

Mr. Varney asserts that changing a room does not always mean doing it over completely. Just changing the arrangement of the furniture can have a decided effect. He advises keeping the background of the room—walls, ceiling, floors—simple and easy to maintain so that changes can be made in the child's room as his interests develop and the possessions that reflect them come and go.

Designer Susan Zises Green has a systematic approach to the issue of change in a child's room. She believes in selecting a few pieces of furniture that have the potential for several uses over the years and will build themselves into the habits and heart of the user. Ms. Zises and her family are moving from a small New York brownstone to a larger one, and 16-year-old daughter Lynn will take with her the same Dutch chest and Spanish brass four-poster that have been with her since childhood. Wallpaper and curtains will change in the new room, to Lynn's specifications, according to the program outlined by her professional-designer mother: "exactly as I would for a client." The Interlübke shelves from Lynn's old room will migrate to her mother's office, as Ms. Zises long ago anticipated they might.

Mariette Gomez, whose design specialty is "making city apartments work for today," also believes in thinking ahead when you choose the basic items for a child's room: "Pick some things that will work through several stages of growing up," she advises, "like a diapering board that can be flipped over and used later as a work surface on a chest of drawers." Mrs. Gomez maintains that the right surfaces will work through many stages of growth and play if they are chosen carefully in the beginning. She feels wall-to-wall carpeting is too vulnerable for a child's room and prefers a good wood floor to vinyl tiles. She uses area rugs, which can be changed easily to create a new look. She likes wallpaper—preferably the washable kind—and plastic laminate, but prefers to spray-varnish



wood surfaces to create a cozy appearance. Her rule of thumb is to combine beautiful old things with well-designed new ones to achieve a comfortable, tasteful appearance that meets contemporary needs.

A design-minded couple who live on Manhattan's Upper West Side cannot speak highly enough of the value of the Big Closet. "It is, metaphorically, a rug that you can sweep things under," says Paul Goldberger, architecture critic of *The New York Times*. His wife, Susan Solomon, an attorney and mother of Adam (age 14) and Benjamin (one year), goes further, expressing her wish that their closet had rubber walls that could be stretched to accommodate the paraphernalia that fills their lives.

Benjamin Goldberger's nursery is furnished with white wicker furniture and a white crib. The background is periwinkle-blue pinstriped wallpaper that the Goldbergers feel will provide an appropriate background for future transformations of the room. Older brother Adam's room is "like a studio apartment," his mother says, with a rubber-tiled cart for his Walkman and plenty of space for his own TV, telephone and video-game machine.

Mr. Goldberger feels that "the secret in designing a room for a child is to design it enough so that it is practical and comfortable, yet not so much that it becomes an exercise in adult taste. You have to recognize that children naturally tend to create chaos. Then you try to strike a balance between what they do and what you want to live with." The Goldbergers' most recent plan is to phase out their formal dining room so the space can be used as a family room, furnished with an English drop-leaf table, a sideboard, old couch and walls lined with books. "We need to have a place," says Susan Solomon, "where we can all sit around together as a family."

Togetherness is not the design theme in the home of Barbara Ross of Dexter Design and her husband Barry. Their children are teenagers; the 19-year-old son, Lee, is already living happily on his own in Paris. Reflecting on the program for her daughter's room, Mrs. Ross says unabashedly, "The room I did for Jenifer, our 15-year-old, looks

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GARDEN GUIDE

FEBRUARY

Long-lasting roses and hardy tomatoes head a list of new plants for 1984



By KEN DRUSE

Every year around this time, gardeners start planning the new growing season. We compile lists of old favorites—treasured annuals, delicious vegetables—and then we ask, "What's new?" Hibridizers have some stunning answers for 1984. I feel fortunate to have tried out some exceptional entries in the test garden last summer. Here's the story of one such arrival.

Last April, I received a box of dormant bare-root roses from Jackson & Perkins. The plants had no names, only numbers and a one-word description of color. One plant was labeled "orange," a hard color to place in the garden, so it was relegated to the rear where it could be observed for a season. First mahogany-colored leaves sprouted on a perfect mound-shaped floribunda. Soon, about 30 scarlet buds formed, and I inspected the plant daily. The buds opened to reveal coral to cerise flowers that bloomed right into October.

I don't spray unless it's absolutely necessary, partly for safety reasons but also to test plants' resistance to insects and disease. The long-blooming mystery rose seemed to have no enemies, and so, 'Impatient,' an All America Rose Selection award winner, joined my list of the best new introductions.

Another new rose, 'Olympiad,' is the official rose of the 1984 Olympics. Armstrong Nurseries is donating 25,000 of these red hybrid teas to public gardens and parks across the country. Much of the proceeds from home gardeners' purchases will go towards funding the Olympics.

Marigolds vie for first place along with roses as America's favorite flowers. This year 'Inca Gold,' from Park's was added to the wonderful 'Inca' series, and I think it's the best of all. Orderly plants form huge pompon flowers; each lasts over a month.

Also from Park's is the rare Lisianthus russellianus, prairie gentian, *(above)*. Buds resemble those of roses, and finish in a hibiscus form. They make long-lasting, cut flowers. Colors are white or pink or violet.

'Border Beauty Rose' hybrid zinnia is this year's All America Selections award winner. Its 3½-inch, Dahlia-type flowers are born from early summer to fall on shrubby 20-inch-tall plants. Seeds are from Burpee.

Another red flower that's making news is 'Scarlet Sophia' marigold from Stokes Seeds. It's a 10-inch dwarf with large blooms. The last new floral entry is available as dormant stock from Wayside Gardens. It's daylily 'Eenie Weenie.' Light yellow flowers grow on miniature 10-inch plants.

'Sugar Ann' edible-pod peas taste just like 'Sugar Snap,' but yield two weeks earlier and grow only 18 inches tall, so seeds can even be sown in containers; from Johnny's Selected Seeds, and other companies.

Tomato 'Celebrity' is a disease-resistant award winner. If you have wilt and other problems, try this variety, which produces firm, flavorful 8-ounce fruits. Seeds are from Vermont Bean Seed Co.■

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KIDS' SPACES: APPLIED DESIGN

Continued from page 121

like the classic non-designed space. There is a bed and ample built-in storage space, a desk and file cabinets all covered in a handsome shade of desert-beige Formica plastic laminate. But you cannot see a square inch of surface because the room is a giant collage made up of Jenifer's photographs, clippings from magazines, posters, party invitations—every possible item of memorabilia she can cover her room with. What do I think? I am delighted. My basic philosophy of design for kids is that children's rooms are their domain. My job is to design to meet their needs, then leave the rest to them. We cope with restrictions and constraints all our lives. When a girl is growing up she should have one place where she can feel free to be herself and express her personality as she pleases."

Perhaps a room such as that, is, after all, the best example of a well-designed place for a child.■

Molly McGrath is the author of Top Sellers, U.S.A. *and coauthor with her photographer husband, Norman McGrath, of* Children's Spaces, *both pulished by Morrow.*

THOMAS JEFFERSON'S GARDEN

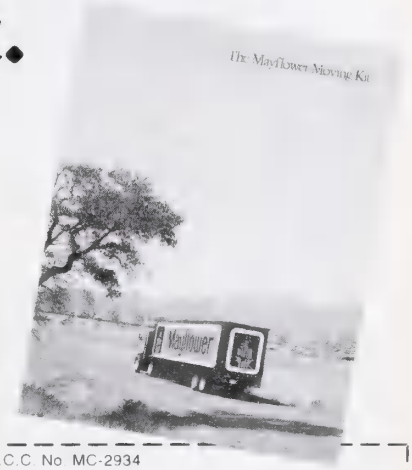
Continued from page 85

Every year, a contest was held in old Virginia to see who could have the first pea harvest. Jefferson usually won. On February 20, 1767, he wrote in his journal, "sowed a bed of Forward peas and a bed of Middling peas." Jefferson grew hundreds of vegetables; peas were his favorites. These two early kinds were among the 20 varieties, mostly English, that he grew; and the earlier the harvest, the longer the season.

Jefferson used all his scientific and horticultural knowledge to extend the growing season. He sited the kitchen garden so that it ran east to west and benefited from southern exposure along its entire length. It was supported in the hillside by a stone retaining wall. Jefferson took advantage of its thermal

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THOMAS JEFFERSON'S GARDEN

Continued from page 125

mass by making warming beds, used early and late in the season, above the wall. Vegetables such as kale, endive and lettuce were grown in the fall and on into the winter in hotbeds and frames. The northern perimeter was enclosed by a stone and earth wall that insulated the garden and protected it from winter winds.

Jefferson was among the first gardeners to grow tomatoes, considered poisonous by many, even in this century. The simple, flat and deeply ridged fruit grown at Monticello today undoubtedly resembles the Central American kind he grew.

Jefferson collected many fruits and vegetables from all over the world. Quarantines restrict trade of plant material today, but some old varieties have been found and soon will be planted in the new garden. European apples, 'Cavalle Blanche' and 'Esopus Spitzenburg' are on their way to join 'Early Harvest,' 'Albemarle Pippin' and 'Roxbury Russet,' an apple still grown commercially.

About 37 peach varieties grew in the orchard. But peach trees are short-lived and many varieties are long gone. However, 12 have been found and now grow just about where they did nearly 200 years ago.

In their time the gardens of Monticello displayed the best of the Old World and the New. They represented state-of-the-art gardening in Jefferson's day, and now will remain as a reminder of a time in the horticultural history of a country that became great because of its land and the people who farmed it.■ —KEN DRUSE

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(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M contact resource or House Beautiful Reade Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

DECORATING & DESIGN

●*Page 10:* **Addresses of designers:** *Ron Wilson,* 123 Tower Road, Beverly Hills, CA 90210; *Bobi Leonar Interiors,* 2801 Main St., Santa Monica, CA 9040 *Michael Taylor,* 9-25th Avenue North, San Francisc CA 94121; *Waldo Fernandez, Waldo Designs,* 620 N Almont Drive, Los Angeles, CA 90069; *Karin Blak* 51 Malibu Colony, Malibu, CA 90265; *Stephen Cha Associates,* 69-846 Highway 111, Rancho Mirage, C 92270; *John Cottrell,* 9220 Sunset Blvd., Los Angele CA 90069.

HB MARKETPLACE

●*Page 14:* **Chest,** Saratoga Circus Collection, stripe or solid drawers, 100 percent cotton canvas, 51½ by 2 by 20 inches deep—Landes (M), PO Box 2197, Gard na, CA 90247. **Block toy chest,** silk-screened and rou ed designs, 16½ inches square, custom design orde accepted—Up Country Enterprise Corp. (M), Knig Road, Jaffrey, NH 03452. **Acrylic monkey** with pol propylene filling, 17 inches tall, beige and white, beig and beige by Monk-kees—B. Altman (R), 361 Fift Ave., NY 10016. **Travel bed** #J952, washable cott fabric with wooden frame, 20 by 42 by 29½ inch high, blue and white check only, mail order catal available—Childcraft (R), 155 E. 23rd St., NY 1001 150 E. 58th St., NY 10155; 20 Kilmer Road., Edis

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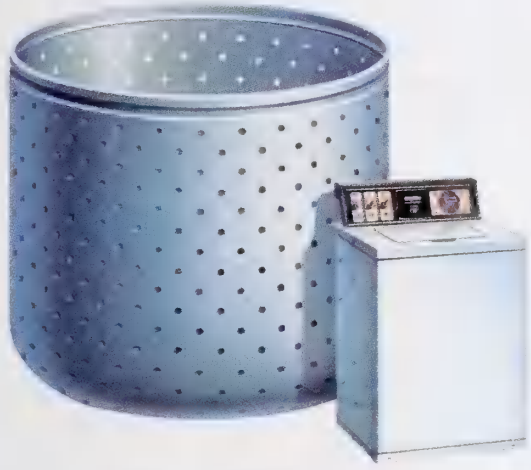
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Hill Collection, 346 Main Ave., Box 3767HB, Norwalk, CT 06851. *The New England Handcraft Catalog* by Kenneth A. Simon is $16.45 ppd. (Conn. residents add tax)—**The Globe Pequot Press,** Old Chester Rd., Box Q, Dept. HB, Chester, CT 06142. **Spring Preview: Amaryllis** with ivy in birch branch box: Carlson/Kayla Design Associates (R), 115 W. 28th St., New York, NY 10001.

● *Page 24:* **Weaving Past With Present: Vintage Lloyd Loom chairs,** $200 to $400 at—The English Way (R), 115 E. 60th St. New York, NY 10022. **Larsen Loom** at—Jack Lenor Larsen (T), about $450, 232 E. 59th St., New York, NY 10022. **Replica chair,** $85 ppd.—Conran's (R) Mail order department, HB25D 160 E. 54th St. NY 10022.

DECORATING FOR BIG-SCALE COMFORT

Designer: Waldo Fernandez, Waldo's Designs, 8759 Melrose Ave., Los Angeles 90060.

● *Page 49:* **Bathroom tiles**—Gilbert & Chang (M), 16021 Arminta St., Van Nuys, CA 91406. **Bathroom architect:** Edwin Hom, 8060 La Jolla Shores, Suite 5, La Jolla, CA 92037.

"MY FAVORITE LIVING ROOM IS OUTDOORS"

Designer: R. Keller-Bernard/Etal, 802 North Alpine Dr., Beverly Hills, CA 90210. **Architect:** H. Michael Fox, 9683 Santa Monica Blvd., Beverly Hills, CA 90210.

● *Pages 56 to 59:* **Wicker chairs**—Kneedler-Fauchere (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069. **Étagère**—Bruce Eicher Inc. (T), 8755 Melrose Ave., Los Angeles, CA 90069. **Accessories on étagère, Chinese urns, wood and silver antique bowling balls, vase**—Charles Gill Inc. (R), 8475 Melrose Ave., Los Angeles 90069. **Cocktail table, planter and celadon jars**—Waldo Designs (R), 620 N. Almont Ave., Los Angeles 90069. **Sisal rug and dhurrie rug**—Stark Carpet (T), Pacific Design Center, 8786 Melrose Ave., Los Angeles 90069. **Sofa**—Donghia Associates (T), 8715 Melrose Ave., Los Angeles 90069. **Raw silk aqua pillows**—Kreiss Collection (T), 8445 Santa Monica Blvd., Los Angeles, CA 90069.

● *Pages 60 and 61:* **Panache counters,** Westminster Series—International Tile (T), Pacific Design Center, 8687 Melrose Ave., Suite 141, Los Angeles 90069. **Appliances**—Snyder Diamond, 100 S. Robertson Blvd., Los Angeles 90048. **Chopping block, draftsman's chairs**—Charles Gill Inc. (T), 8475 Melrose Ave., Los Angeles, 90069.

● *Pages 62 and 63:* **Silk upholstered headboard and pillows**—Kreiss Collection (T), 8445 Santa Monica Blvd., Los Angeles 90069. **Upholstery on antique campaign chair**—Pacific Hide & Leather (T), 14000 S. Broadway, Los Angeles 90061. **White cotton bed linens and duvet cover**—Descamps (R), 131 N. LaCienega, Suite 627, Los Angeles 90048. **Basket lamps**—Banchoff Designers' Accessories

(Continued on page 128)

NJ 08818. **Stuffed raccoon**—F.A.O. Schwarz (R), 745 Fifth Ave., NY 10151. **Woven quilt** #920Q bound with 2-inch white ribbon, 100 percent Orlon, 37 inches square, pink, blue, maize, mint; #920-P **matching pillow,** 9 by 13 inches; **fringed herringbone blanket,** 100 percent Orlon, 37 inches square, pink, blue, maize on white background—The Three Weavers (M), 1206 Brooks St., Houston, TX 77009. **Patchwork quilt,** 100 percent polyester, 35 by 47 inches from the House of Hatten—B. Altman (R), 361 Fifth Ave., NY 10016.

● *Page 15:* **Buttercups wallpaper,** peelable, washable—whimsical walls by Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801; also at local paint and wallpaper stores. **Custom hand-painted lamb mural and Baa-Baa border**—Whimsical Walls Ltd. Muralist (D) (M), 262 River Rd., Scarborough, NY 10510. **Child's carry basket** includes mattress, small pillow, comforter, external dressing, in variety of cotton fabric and color combinations—Chat Botté Décoration Inc. (R), 886 Madison Ave., NY 10021. **Cross-stitch pillow,** 14 inches square from *Erica Wilson's Children's World,* published by Charles Scribner & Sons, 1983, available by mail, $19.95 plus $2 shipping—Erica Wilson Inc. (R), 717 Madison Ave., NY 10021. Beatrix Potter characters are used by permission of Frederick Warne & Co. and are not to be used for commercial purposes. **Towel and mitt** in duck, porpoise, kittens design, pink, white, seafoam—Descamps (R), 723 Madison Ave., NY 10002. **Chair with rush seat,** 18 inches high, 10-inch seat, pink, white, blue—Chat Botté Décoration Inc. (R), 886 Madison Ave., NY 10021. **Tulip and animal rag rugs** by Folkheart Rugs, stenciled design, 100 percent cotton: **animal with extra stripe rug,** 3 by 5 feet, $160; **tulip with extra stripe rug,** 3 by 5 feet, $160; **mixed tulip rug,** 2 by 4 feet, $95—Wicker Garden's Baby (R), 1320 Madison Ave., NY 10128, free catalog. **Tessie doll** with straw hat, 22 inches high, $25—Applause (T), 225 Fifth Ave., Room 1118, NY 10010. **Finnish white birch #971/8, eight-drawer unit on wheels,** 24 by 12 by 26½ inches high, $296; **solid white birch #960B chair,** 14 by 13 inches deep, 13-inch seat, red, yellow, $57; chairs available in 11 to 17 inch heights—Scandinavian Design Inc. (M), 127 E. 59th St., NY 10022.

HB LOOKOUT

● *Page 21:* **Escape Routes**—*For house exchanges,* write **At Home Abroad,** 405 E. 56th St., New York, NY 10022; **Traveler's Home Exchange Club,** Box 1511, Denver, CO 80201; **The Clearinghouse for Vaction Home Rentals,** Box 1475, Concord, MA 01742; **At Home Country Holidays** (UK) Lower House Farms, West Burton, Pulborough, West Sussex, England RH20 1HD. *For cooking course news,* subscribe to **Culinary & Fine Arts News;** Box 153, Western Springs, IL 60558; $20 a year. *For architecture news,* write **The Irish Georgian Society,** 455 E. 51st St., NY 10022; **American Friends of Attingham,** 126 Jefferson Rd., Princeton, NJ 08540. **Getaway Books:** all can be ordered through the **Traveller's Bookstore,** 22 W. 52nd St., New York, NY 10019. **Major in Basketmaking:** for **basket kit** information, send a stamped, self-addressed envelope to The Indian

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(T), 8744 W. 3rd St., Los Angeles 90048. **Tile**—International Tile (M), Pacific Design Center, 8687 Melrose Avenue, Suite 141, Los Angeles 90069. **Pedestal sinks**—American-Standard Inc. (M), Plumbing Products Div., PO Box 2003, New Brunswick, NJ 08903. **Towels**—Linen Mart (T), 636 N. La Peer, Los Angeles, 90069. **Bath accessories**—Fred Segal (R), 8100 Melrose Ave., Los Angeles 90046. **Trees, plants, flowers**—Rolling Green Nursery (R), 9528 Jefferson, Culver City, CA 90230. **Landscape architects:** B.C. Designs Inc. 1332 Jonesboro Blvd., Los Angeles, 90049.

KIDS' SPACES

● *Page 64:* **La Ronde print fabric,** 100 percent cotton in blue or rose, $22 per yard; **Au Retour De L'École Frieze wallpaper,** $56 per roll—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

● *Page 65:* **Clouds paper-backed vinyl wallpaper,** peelable, washable, four colorways, $17.95 per roll—Whimsical walls for Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801.

● *Pages 66 and 67:* **Architect:** Ari Bahat, AIA, Ari Bahat Architects, NY. **Red and white striped sheets,** 50 percent cotton/50 percent polyester blend, also in black and white, and navy and white in twin, full, queen, king comforter, top, flat, fitted sheets, pillow cases, shams—Royal Family by Cannon Mills (M), 1271 Sixth Ave., NY 10020. **Berber look carpet,** Anso IV nylon by Allied Corporation—Bigelow Sanford Inc. (M), PO Box 3089, Greenville, SC 29602. **Computer VIC-20**—Commodore Business Machines Inc., 1200 Wilson Drive, West Chester, PA 19380. **Hugg-A-Planet™ stuffed globe**—XTC Toy (M), 881 7th Ave., NY 10019; available at Le Monde des Enfants, NY and Penny Whistle Toys, NY also John Wanamaker, all stores in NJ, PA; Hahnes, NJ stores; Gimbel Brothers, Milwaukee, WI; Jordan Marsh, MA; Decelle, MA.

● *Pages 68 to 69:* **Designer:** Cynthia Silverstein **Madelaine washable wallpaper,** $27.95 per roll; **Mini Madelaine fabric** for shades, 100 percent cotton fabric, $24.45 per yard both in pastel, primary and earth-tone color combinations; **Plaid tablecloth fabric,** 100 percent cotton, $24.45 per yard all designed by Gheryl Lewin Accents for Prelude—Cheryl Lewin, 435 Park Ave. So., NY 10016; Prelude Designs (M), 1 Hayes St., Elmsford, NY 10523. **Crib ensemble,** 50 percent polyester/50 percent cotton: **double ruffle canopy** with appliquéd moon and stars, $53, **headboard bumper,** $44; **crib quilt,** $49; **dust ruffle,** $32; **pillows,** $16.50; all in pattern shown; **crib sheets in blue, pink, maize solids,** $13; **stripe,** $14; **bear musical mobile,** $29—Lambs & Ivy: The Bedding Baby Loves (M), 1912 Pontius Ave., Los Angeles 90025. **Dancing Duck twin-size sheet,** 50 percent polyester/50 percent cotton; **Salt pillow** from Gear Kids Collection—Dundee Mills, Inc. (M) 111 W. 40 St., N.Y. 10018. **Dancing Duck vinyl-coated, scrubable, washable, prepasted border**—Gear Kids Collection by Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Bouncing Buddies, Grid, Playground fabrics,** 100 percent cotton, 45 inches wide, assorted colors—Gear Kids Collection by Cohama Riverdale (M), 200 Madison Ave., NY 10016. **Footstool,** 16 by 10 by 5 inches high—Wicker Garden's Baby (R), 1320 Madison Ave., NY 10128, catalog, free. **Shaker #1 rock maple replica rocking chair** with cotton canvas tapeseat—George & Company (M), 444 Atlantic Ave., Brooklyn, NY 11217. **Classic Avanti 18-inch teddy bear,** light auburn with white muzzle and pads, $36.50 ppd; send $1 for catalog—bear-in-mind (M), 20 Beharrell St., Concord, MA 01742.

● *Pages 70 and 71: 1.* **Children's melamine tabletop** #503-30, 30-inch diameter, adjusts from 16 to 22 inches; top comes in white, black, gray; tubular steel legs in 15 colors; **stool** #404, 10-inch diameter, 12 inches high—Amisco (M), L'Islet Quebec, Canada, GOR 2C0. *2.* **Alphabet/animal design floorcloth,** 3 by 2½ feet, custom color and design combinations no extra charge—Mabel's (R), 1046 Madison Ave., New York 10021. **Handcrafted pine rocker,** 23 inches high, seat 11 inches wide—L.F.K. Ltd. (R), 14 Post Rd. East, Westport, CT 06880. **Pull-toy animals:** Horse with Hay Bale, Bear with Honey Pot, Country Ram, 5 by 5 inches available by mail—The Acorn Mill (M) (MO), 1004 California Rd., Quakertown, PA 18951. *3.* **Les Clowns wallpaper and Les Clowns 100 percent cotton fabric,** 56 inches, rose and mauve; or green and red—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *4.* **Kids' car seat,** black matte molded polypropylene frame, flaired headrest—Gear Kids Collection by Century Products (M), 1366 Commerce Dr., Stow, OH 44224. *5 and 6.* **Cut Flowers** #KJ2086 wallpaper and coordinating fabrics—Katja House Collection of Carefree Wallcoverings Co. (M), 23645 Mercantile Road, Cleveland, OH 44122. **Bubbles wallpaper,** white dots on pink or red background—Jack & Jill Collection by International Wallcoverings (M), 151 East Drive, Bramalea, Ontario, Canada L6T 1B5. **Streaks #KJ2143 wallpaper** and coordinating fabrics—Katja House Collection of Carefree Wallcoverings (M) 23645 Mercantile Road, Cleveland, OH 44122. **Heart Shower wallpaper,** white or blue ground—Waverly (M) 58 W. 40th St., NY 10018. **Houses wallpaper,** primaries on white background—The Marimekko 3 Collection, Marimekko (R), New York; Beverly Hills; San Francisco; Overland Park, KS. All wallpapers prepasted, stripable and washable. *7.* **Metal chairs, and wastebasket**—The Pottery Barn (R), 231 Tenth Ave., NY 10011. *8.* **Red metal lamp** #628638 with clamp or added base in yellow, white, black, green, blue; **Red-enameled tubular steel trestles,** #986690, 27½ by 14 by 29 inches deep, blue, white, green, taupe, black, yellow, burgundy; **Melamine on chipboard, laminate tabletop** #989517, 1 inch thick, 30 by 60 inches, white; 30 by 72 inches, white #989533 or black #989932, $49; **letter-sized wire trays,** red #443212 and white #443220, $8.50; red plastic movable organizer box #432008, $12.50; **heavy-based red plastic pencil cup** #21510, also in white with black trim, $2.95; **red bookends** of perforated steel #03412, 6 by 8¼ inches, also in black and white, $8.95; **assorted children's books**—Conran's Mail Order Dept. HBM2 (M), 145 Huguenot St., New Rochelle, NY 10801. **Red curly extension cord,** $5.95—The Pottery Barn (R), 231 Tenth Ave., NY 10011. **Bus design tote bag,** 14 by 8½ by 7 inches—Marimekko (M), 1 Dock St., Stamford, CT 06902. **Wooden fire engine, Uncle Sam bank**—F.A.O. Schwarz (R), 745 Fifth Ave., NY 10151. **Girls' clothing**—Pinch Penny Pick A Pocket (R), 1242 Madison Ave., NY 10028. **Boys' clothing**—Tims (R), 878 Madison Ave., NY 10021. *9.* **Gear Bears vinyl-coated border**—Gear Kids Collection by Imperial Wallcoverings (M), 23645 Mercantile Rd., Cleveland, OH 44122. **Gear Bears mug**—Gear Kids Collection by General Housewares Giftware Div. (M), 115 Enterprise Rd., PO Box 670, Hyannis, MA 02601. *10.* **Gear Bear twin-sized sheets, comforter, pillowcases**—Gear Kids Collection by Springmaid. Gear Designs (M), 19 W. 34th St., NY 10001; Springs Industries (M), 104 W. 40th St., NY 10018. *10.* **Red twin bed,** also in white, $229; double bed, $299—Design House (R) (MO), 425 Fifth Ave., NY 10016; 160 E. 86th St., NY 10028; Playhouse Square, Westport, CT 06880; The Galleria Shopping Center, White Plains, NY 10566.

● *Page 73:* **Designers:** Lil Groueff Inc., New York and Washington; Anthony P. Browne Inc., 1263 35th St. NW, Washington, DC 20007. **Blue Heart wallpaper**—Margowen Inc. (T), 979 Third Ave., NY 10022. **Portuguese needlepoint carpet**—Stark Carpet (T), 979 Third Ave., NY 10022. **Blue Bud fabric** by Nina Campbell for festoon curtain. **Italian quilted bedcover,** 100 percent cotton, also in pink and green; **Blue Ribbon Chintz** by Colefax & Fowler for bed hanging and dust ruffle, 100 percent cotton—Rose Cumming Inc. (T & R), 232 E. 59th St., NY 10022; **white eyelet fabric** for lining of bed hanging and dust ruffle, bedspread, 100 percent cotton; **Blue Moiré chintz** by Colefax & Fowler for pinked and scalloped cushions—Brunschwig & Fils (T), 979 Third Ave., NY 10022; **white pillow sham** in various sizes; **Hearts fabric** on heart shape pillow, 100 percent cotton; **Victorian hand-painted four-poster bed** with canopy; **slipper chair in Blue Leaf chintz** by Colefax & Fowler, 100 percent cotton, 10-inch bullion fringe; **pinked and scalloped cushion in Blue Ribbon chintz,** 100 percent cotton; **papier-mâché chair with mother-of-pearl inlay; oval papier-mâché table; hand-painted antique pine box; brass sconces; black lacquer English Regency table with Chinese decoration; a Scot-**



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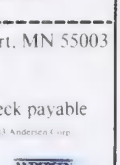
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REACHING FOR YOUR DREAM HOUSE

●*Cover and pages 74 to 81:* **Architect:** Joseph Kaprow, 170 Berrian Rd., New Rochelle, NY 10804 **Designer:** Diana Calamari, 301 E. 64th St., NY 10021.

●*Pages 74 and 75:* **Original Louis XIV limestone mantel**—Danny Alessandro (R&T), 1156 Second Ave., NY 10021. **Sofa and chairs**—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Dhurrie rug** #50208A, 6 by 9 feet—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Accessories**—John Rosselli Antiques (T), 235 E. 72nd St., NY 10021. **Katrin #8984-155 fabric** on sofa, Jab Collection, 100 percent cotton; **Sky Calvert Tweed #37428 woven fabric** for slipcovers; **Swan Lake #34186/fabric** on pillows—Stroheim & Romann (T), 10 W. 20th St., NY 10011. **Slipcovers**—Flemming Hegner Corp., (T) 6026 Monroe Place, West New York, NJ 07093. **Clementine #90436 small fringe,** color: .05—Brunschwig & Fils (T), 410 E. 62nd St., NY 10021. **Needlepoint pillow and throw**—Woolworks Inc. (R), 838 Madison Ave., NY 10021. **Leather trunk** F-725L, 15 by 24½ by 35¼ inches wide—Charles R. Gracie (T), 979 Third Ave., NY 10022. **Large handmade bowl, basket, tole container**—Gordon Foster (R) (T), 1322A Third Ave., NY 10021. **Chinese covered jar**—Limited Editions (R) (T), 253 E. 72nd St., NY 10021. **Meissen porcelain cabbage tureen** L3128, 18th c., one of a pair; **English soft paste Longton Hall porcelain Cos lettuce-leaf plate** L-3529, 18th c., 15 by 10½ inches wide; green and yellow, rare, **pair of English Longton Hall porcelain Cos lettuce-leaf trays** L-4087, 18th c., green and yellow, rare—Frederick P. Victoria (R) (T), 154 E. 55th St., NY 10022.

●*Pages 76 and 77:* **Flowers**—Bloomsberry Flowers (R), 25 Charles St., NY 10014; 150 Seventh Ave., So., NY 10011. Atrium plants by Decora Interior Plantscapes. **Fabric on sofa and chairs**—Boussac of France (T), 979 Third Ave., NY 10022.

●*Pages 78 and 79:* **Table base**—Ann Morris Antiques (T), 239 E. 60th St., NY 10022. **Refrigerator**—Sub-Zero Freezer Co. Inc. (M), PO Box 4130, Madison, WI 53711. **Grill**—Cecilware (M), 4305 20th Ave., Astoria, NY 11105. **Gas burners**—Star Manufacturing Co. (M), 9325 Olive Blvd., St. Louis, MO 63132.

●*Pages 80 and 81:* **Fabric** on ceiling and wall and **"ottoman" fabric** on sleigh bed—Boussac of France (T), 979 Third Ave., NY 10022. **Curtain and chair fabrics**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Rug**—Doris Leslie Blau Gallery Inc. (R&T), 15 E. 57th St., NY 10022. **Needlework bedspread** made by Adrianne Samuelson.

A CHEERFUL FACE ON A '30s COTTAGE

●*Pages 86 and 87:* **Contractor:** George Christiansen, 140 Towne House Rd., Fairfield, CT 06430; (203) 259-7343. **The Cogolin #200 round table,** white synthetic resin, $470—Triconfort (M), 200 Lexington Ave., NY 10016, available at major department stores or through decorators. **Wooden farmer's fork**—Zona (R), 484 Broome St., New York 10013. **Oval shaker boxes,** (on picnic table) unfinished, oiled or painted; 12 sizes, $2 to $41.50—Orleans Carpenters (M) (R), Box 107-C, Rock Harbor Rd., Orleans, MA 02653.

●*Pages 88 to 89:* **Hampton Cloth fabric** on banquette and pillows, 49 percent linen/51 percent cotton in pale green, 54 inches wide, 13 colors available—Hinson & Co. (T), 979 Third Ave., Room 712, NY 10022. **"Hot Line" striped napkin fabric,** 100 percent cotton—Carlton V (T), 979 Third Ave., Room 1007, NY 10022. **Painted antique tray**—Evergreen Antiques (R), 1249 Third Ave., NY 10012. **Oval Shaker box,** (on 106) unfinished, oiled, or painted; 12 different sizes, $2 to $41.50—Orleans Carpenters (R), Box 107-C, Rock Harbor Road, Orleans, MA 02653.

●*Pages 90 and 91:* **Hampton Cloth** on sofas, 49 percent linen/51 percent cotton, in pale violet, 54 inches wide, 13 colors available—Hinson & Co. (T), 979 Third Ave., Room 712, NY 10022. **Antique pine coffee table**—Evergreen Antiques (R), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Jefferson Stripes area rug,** Woodard Weave Collection, $10 per square foot—Thos. K. Woodard (R), 835 Madison Ave., NY 10021, catalog, $5. **Bamboo birdcage,** $120—Marco-Polo (R), 1135 Madison Ave., NY 10028. **Hand-built rocking chair**—Mabel's (R), 1046 Madison Ave., NY 10021. Baskets-Palecek (M), PO Box 225, Station A, Richmond, CA 94808. Flowers from Mädderlake (R) 25 E. 73/NYC/10021.

AMERICAN COOKING NOW

●*Pages 99 to 103:* **The Fearrington House** in The Village of Fearrington (Hwy. 15-501, eight miles south of Chapel Hill), NC. Phone: (919) 967-7770.

ENTERTAINING PLUS

●*Page 104:* **Trolley** with melamine tabletop—Bodum Inc. (M), 935 Horsham Rd., PO Box 420, Horsham, PA 19044; Bloomingdales (R), 1000 Third Ave., NY 10022. **Paisley shawls,** $275 and up—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Paper whites** in grapevine wreath-Renny (R), 27 E. 62nd St., NY 10021. **Pie plate**—Hodge Podge (M) (R), 515½ S. Washington St., Livingston, TX 77351.

KITCHEN ESSENTIALS

●*Page 108:* **Amana Inc.,** Amana, IA 52204; **Braun-USA,** 281 Albany St., Cambridge, MA 02139; **Chicago Cutlery Consumer Products, Inc.,** 5420 North County Rd. 18, Minneapolis, MN 55428; **Habitat by Supreme Aluminum Industries Ltd.,** 3600 Danforth Ave., Scarborough, Ontario M1N 2E6; **Rubbermaid Inc.,** 1147 Akron Rd., Wooster, OH 44691.

GARDEN GUIDE

●*Page 121: Jackson & Perkins Co.* (Dept. HB), Medford, OR 97501. *Geo. W. Park Seed Co., Inc.* (Dept. HB), 405 Cokesbury Rd. Greenwood, SC 29647. *W. Atlee Burpee Company* (Dept. HB), 300 Park Ave., Warminster, PA 18974. *Stokes Seeds, Inc.* (Dept. HB), 2154 Stokes Bldg. Buffalo, NY 14240. *Wayside Gardens* (Dept. HB), Hodges, SC 28653. *Johnny's Selected Seeds* (Dept. HB), P.O. Box 2580 Albion, ME 04910. *Vermont Bean Seed Co.* (Dept. HB), Box W, Garden Lane, Bomoseen, VT 05732. *Armstrong Nurseries Inc.*, Dept. HB, PO Box 1, Ontario, CA 91761. ■

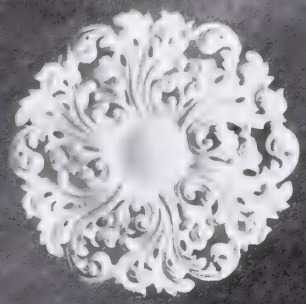
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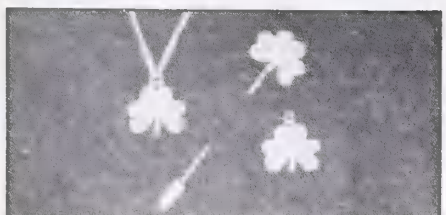
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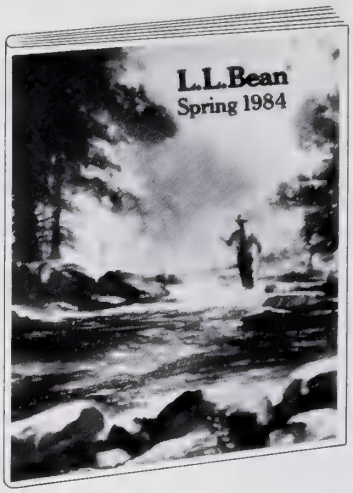
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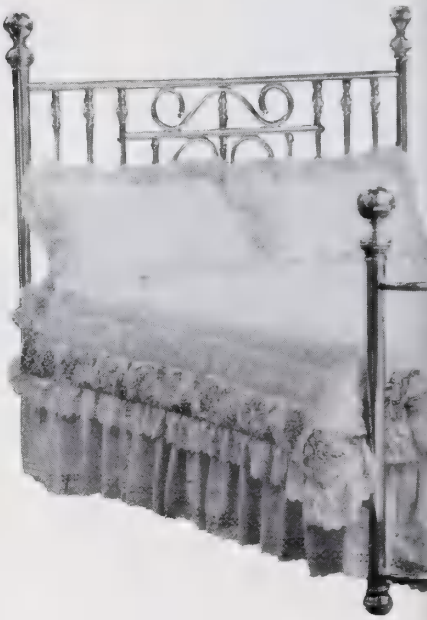
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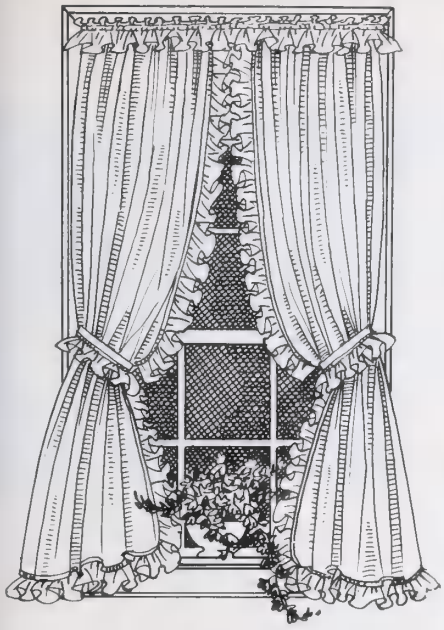
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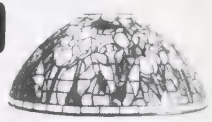
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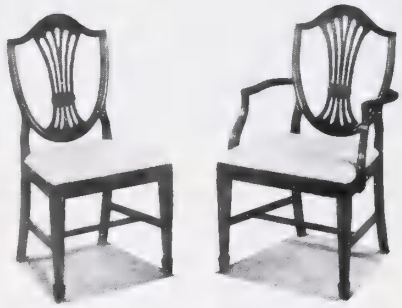


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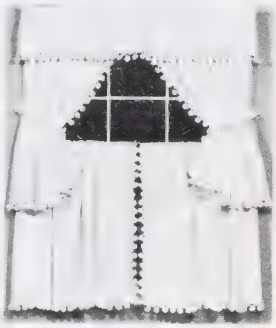
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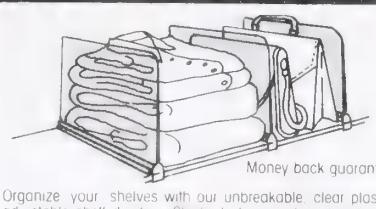
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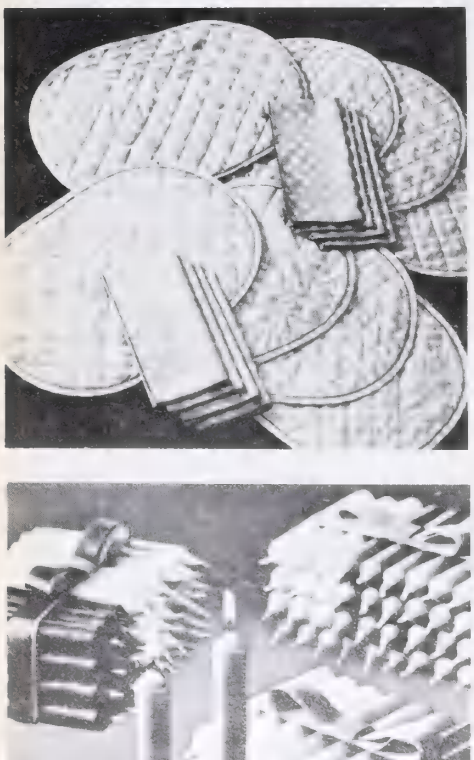
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8258	Queen Fitted	$18.98	$ 9.49
8259	2 Pillow Cases	$ 7.98	$ 3.99





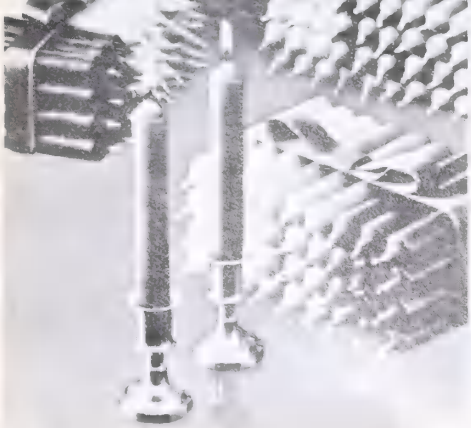
PERSONALIZED LEATHER SAI

Personalized Necessity Case of smo black leather holds 11 indispensables w slim-jim efficiency. From the U.S.A.: Gille Trac II razor, 2 extra blades, comb, nail clippe 12 plastic collar stays. From W. Germany: f scissors, cuticle pusher, tweezers, shoehorn— nickel-plated steel. From Italy: toothbrush with tra case. Leather straps hold everything in nylon zippe 7¼x5x1⅛" case. Plush red lining, 22K gold initi
2440 Men's Case/Accessories, was $19.98. **$14**



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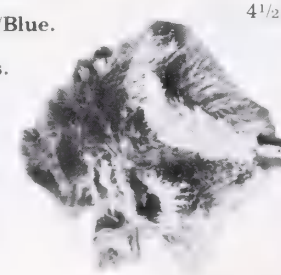
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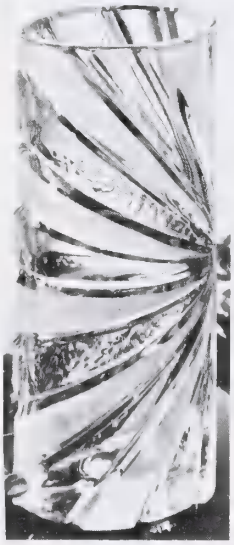


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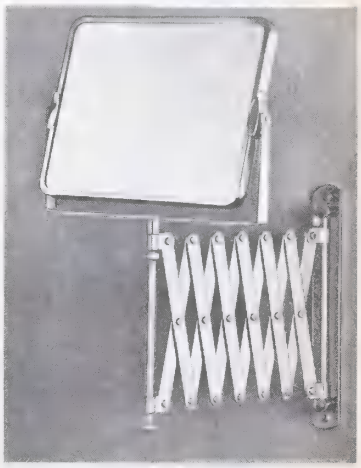
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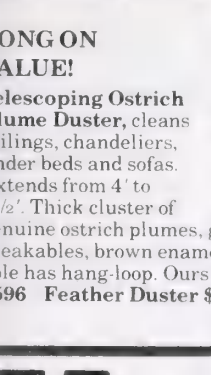
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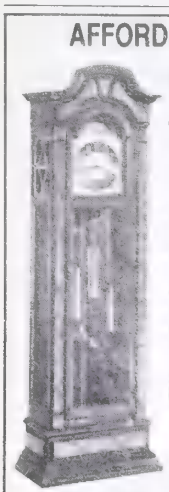
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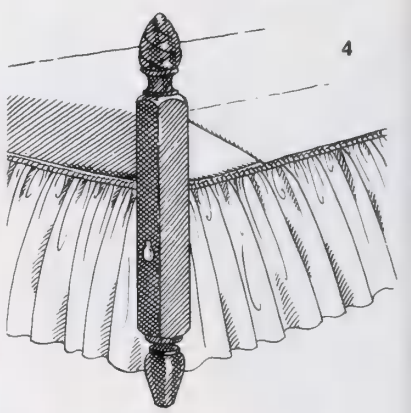
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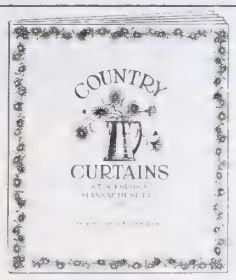
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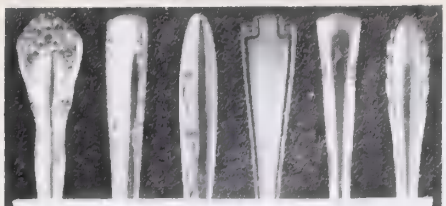
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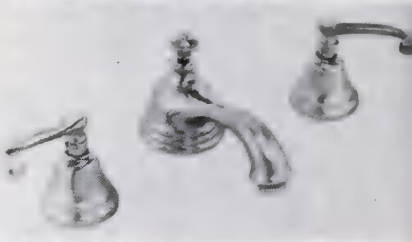
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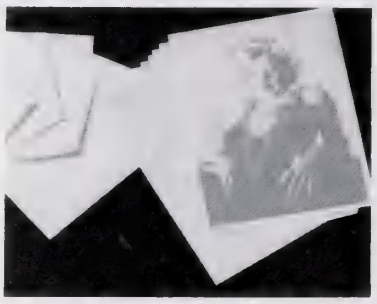
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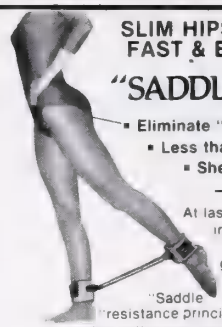


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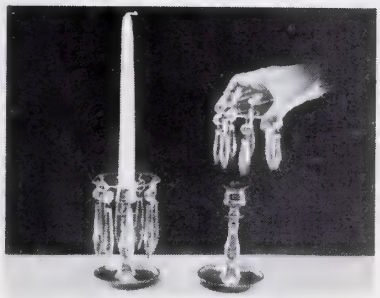
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3



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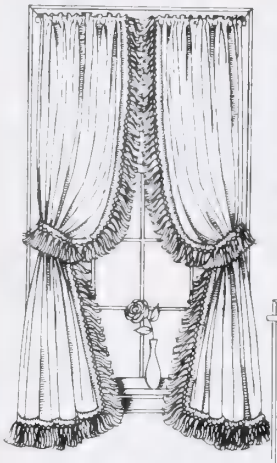


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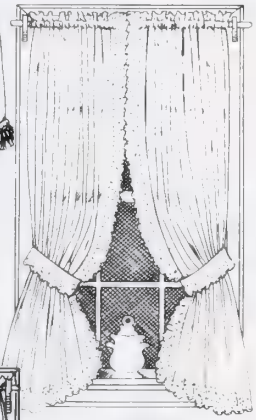
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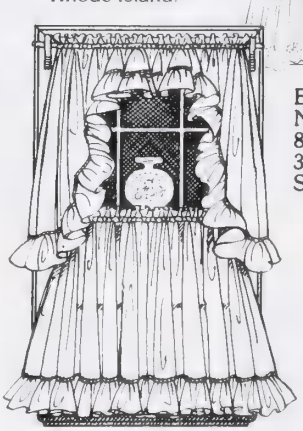


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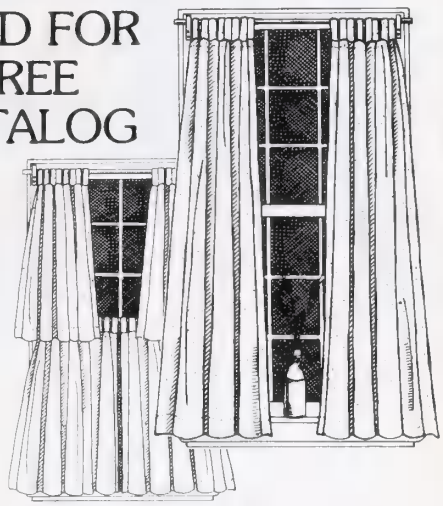


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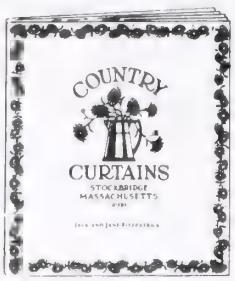
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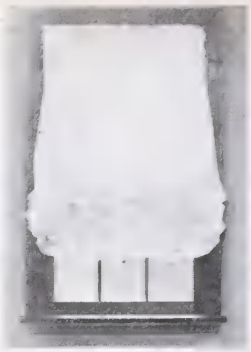
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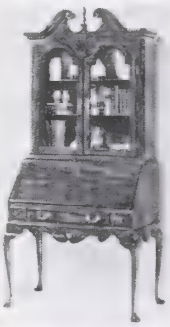
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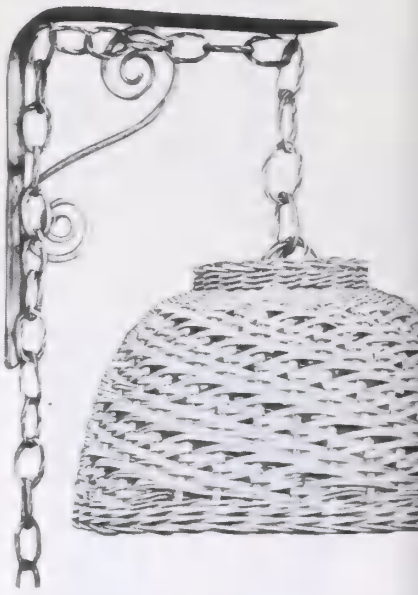


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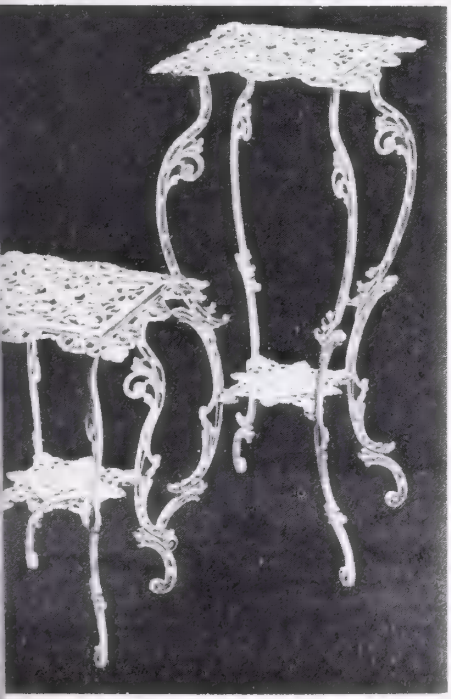


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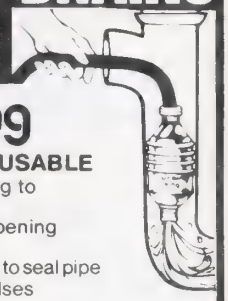
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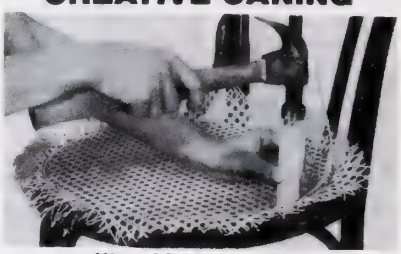
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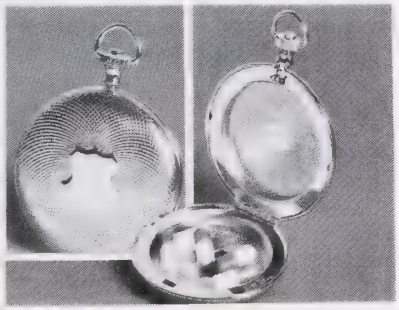
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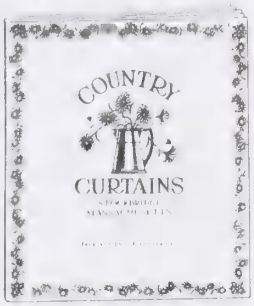
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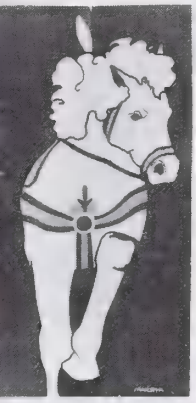
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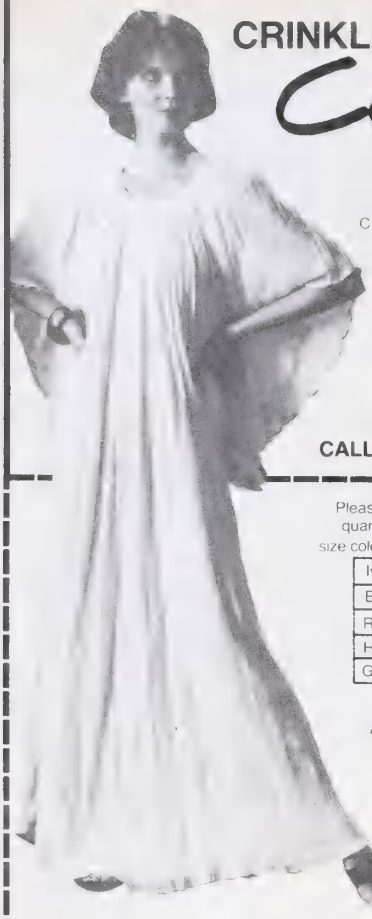
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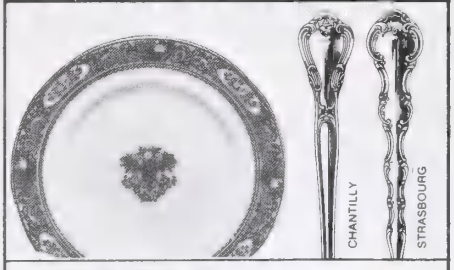
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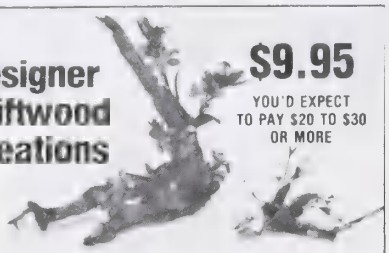
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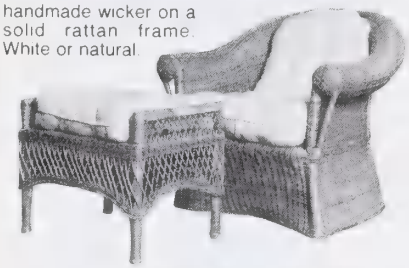
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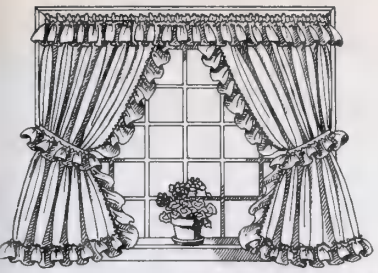
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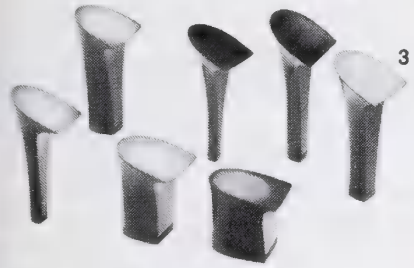
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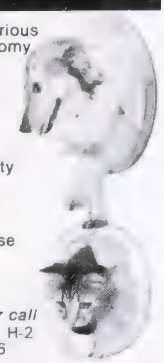
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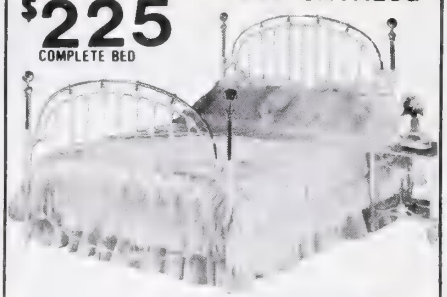
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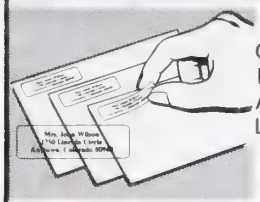
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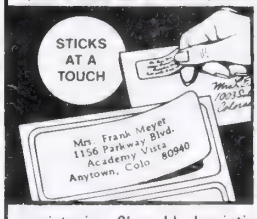
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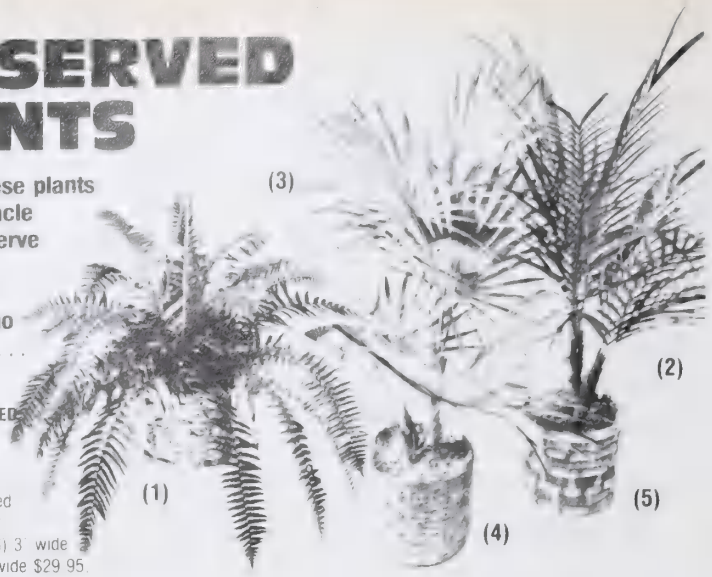
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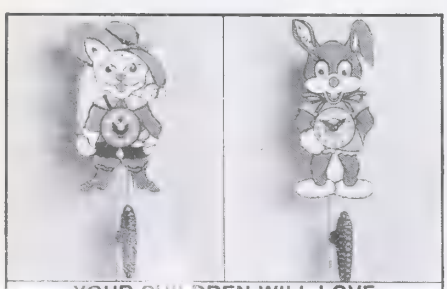
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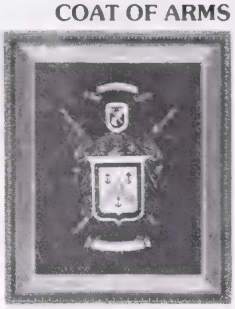
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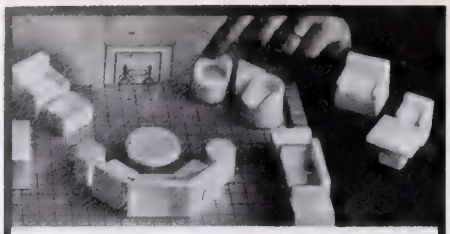
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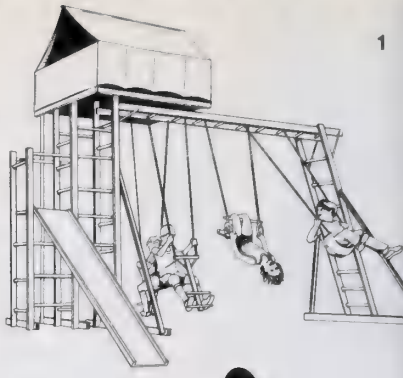
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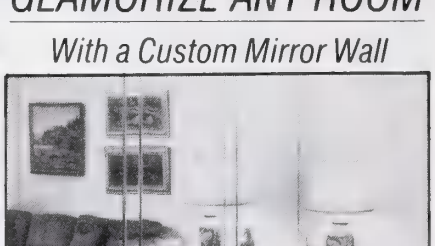
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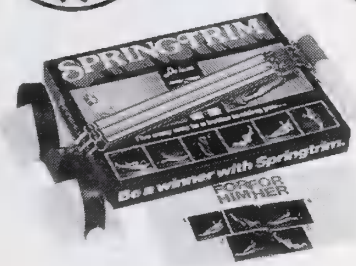
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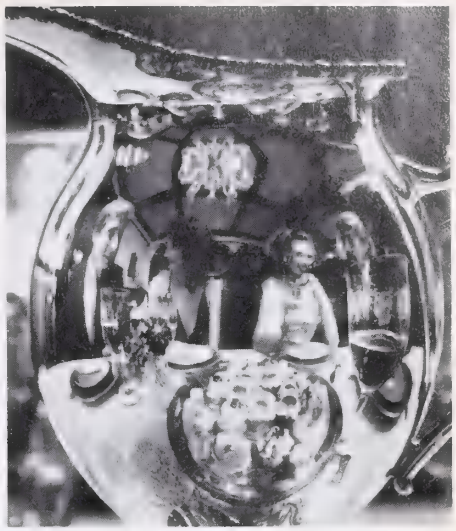
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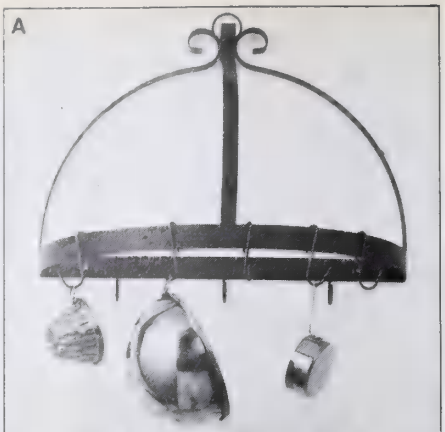
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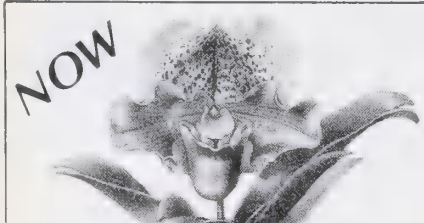




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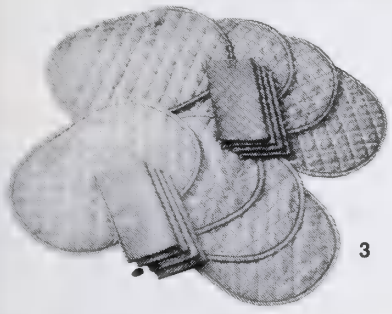
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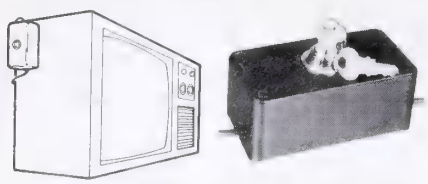
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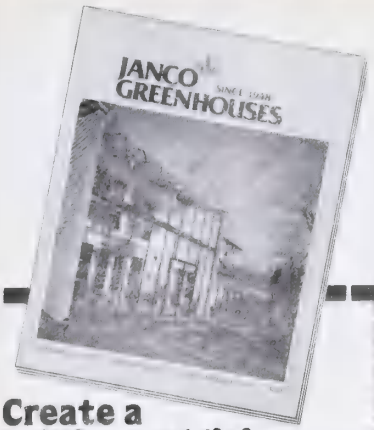


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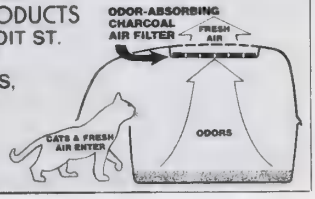
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1



2



3



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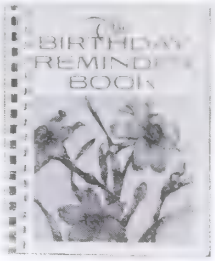
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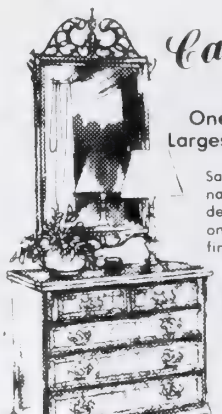
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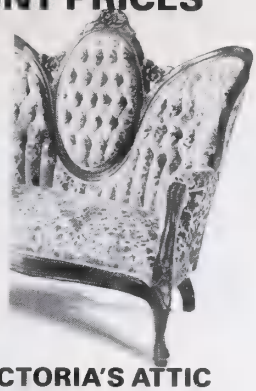
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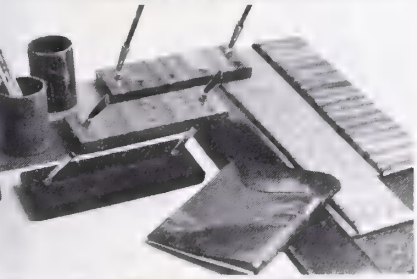
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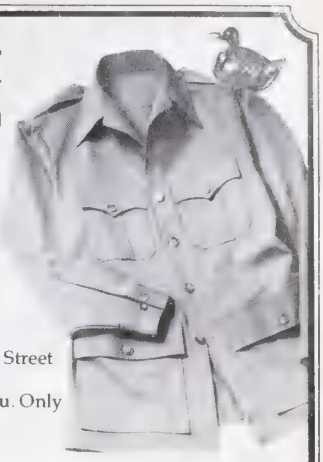
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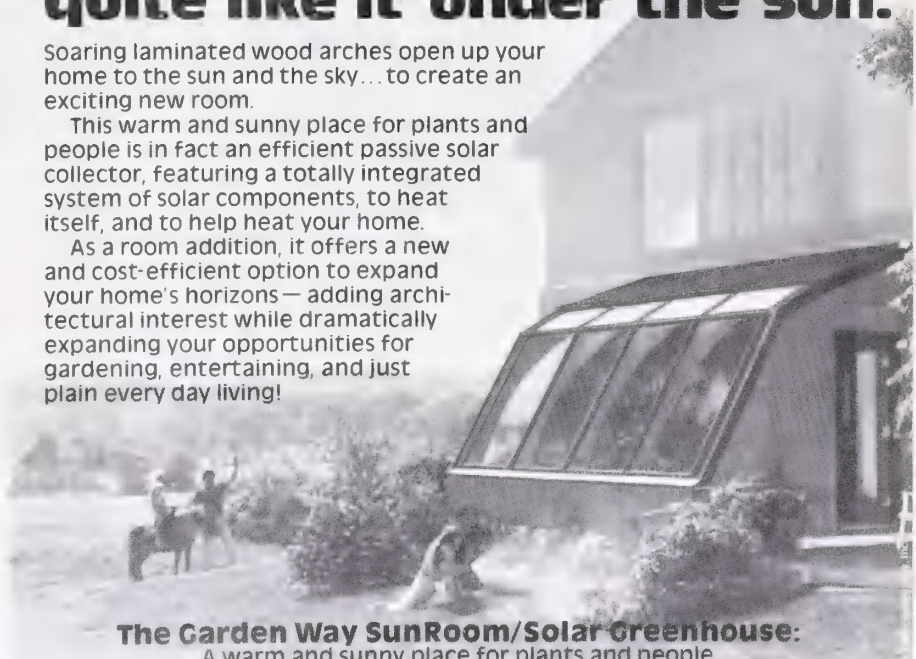
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Home Componentry

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But never have changes come faster and more furiously than they are coming now. These changes are the dramatic new developments in Home Technology. Developments that affect education, financial management, at-home shopping, security, participatory entertainment, energy conservation, child-raising and issues as yet unconceived. The changes can mean enormous savings in time, money and energy. But they bring enormously complicated questions along with them.

House Beautiful readers are fascinated by the new Home Technology. But they want to know how to plan for it and live with it. They want to be a part of a dialogue about it.

And that's where House Beautiful comes in. Our concern is not about the hardware, but about the hard decisions to be made. What does this new technology mean in terms not only of the design of your home but in the design of the life in your home?

In conjunction with a major home computer manufacturer, House Beautiful has produced a highly instructive section that will run in our November issue. We have also collaborated with Science Digest on a special section to appear in both magazines in December. The role of the new technology is discussed, analyzed and projected through the rest of this century and into the next.

The dialogue has begun in House Beautiful. We cordially invite you to be a part of it.

—D. Claeys Bahrenburg, Publisher

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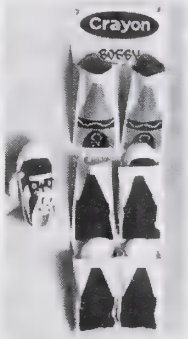
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1



2



3



4

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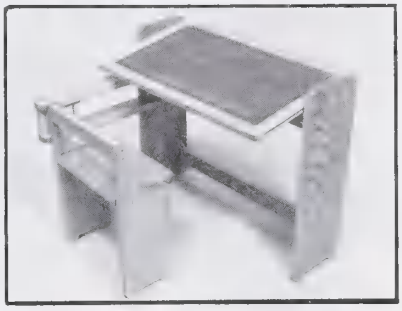
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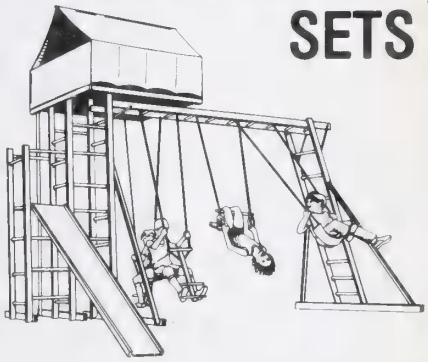


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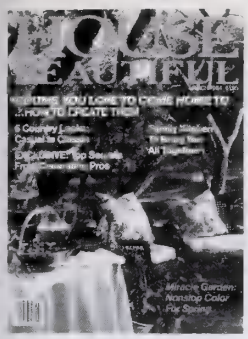


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WATERFORD®

Volume 126, Number 3 March 1984



On the cover: With comfortable chintz-covered cushions, baskets of flowers and a table lavishly set for entertaining, Barrie Vanderpool's terrace looks like an English setting for a turn-of-the-century tea party—hardly surprising for someone who has loved the English country house look for years. *(You'll find Mrs. Vanderpool's house on pages 84 to 87.)* Rose chintz from Clarence House Imports, Ltd.; green painted wicker settee and chairs from Lord & Taylor. Photograph by Joe Standart.

HOUSE BEAUTIFUL

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Tips on Caring for Good Furniture.



BY INTERIOR DECORATOR ANN McKENZIE

Q **I've got some noticeable scratches on my walnut coffee table and I don't want to spend the money to refinish it. What do I do?**

A Wax sticks, made especially for concealing minor scratches, are available in a variety of woodtone colors at most hardware stores. For a light scratch on dark wood like walnut or mahogany, you can also try covering it with a brown liquid shoe polish (the more you put on, the darker it will be) or use one of your children's brown crayons.

Q **My beautiful mahogany dining table gets sun from my picture window every afternoon. Is this harmful?**

A Yes! Ultraviolet rays from the sun will fade the wood and break down the finish over time. Direct heat can also dry out the finish causing it to become brittle and crack. During the day, close the drapes or use a table pad that covers the entire surface. Also, keep wood furniture away from furnace vents, and avoid placing hot objects on wood for long periods of time.

Q **Is spray wax a good way to dust and clean wood furniture?**

A I don't recommend using spray wax too often because wax can build-up. Just use it occasionally for a waxed shine. For regular day-to-day cleaning and dusting, I recommend Endust. Endust cleans dirt and dust better without a smeary wax build-up because there's no wax in it. Endust leaves just a clean natural shine.



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THINKING ALOUD

"Success and achievement seem to happen regularly to people who focus on a goal, even when that goal appears to be impossible"



There's a lot to be said for having great expectations, for believing that some of your cherished ideals are achievable. Dreams and hopes are an important part of living. And believing you can make things happen can add an extra dimension to the way you feel about yourself.

I think we all set goals. Most of the time they sit tucked away like jewels in a secret box as we go about our daily routines. For some of us, dreams are only taken as seriously as fleeting wishes made when we're holding our side of the wishbone. But for others, and this includes a number of people I know, a little portion of every day—sometimes an almost unconscious portion, spent perhaps while driving in the car or walking to work—is devoted to building toward that ultimate goal. My friend Nancy Clark Reynolds is such a person; her house is featured on pages 76 to 83 of this issue.

For most of her life, Nancy has dreamed of the kind of house that would make her happy. Born and bred in the Idaho Rocky Mountains, she always maintained that some day she would live in a sheep wagon and, failing that, in a log cabin. When she moved to Washington, D.C., some years ago to pursue a career as a lobbyist, that dream seemed farther from fulfillment than ever. Nancy contented herself with a town house in Old Town, Alexandria, Va., filling it with reminders of her cherished roots—Indian and Western collectibles. But she kept talking about her dream to friends and kept looking out of the corner of her eye for possible sites. She convinced everyone in her world of her serious persuit. One day recently, a friend called and said, "Nancy, I've found a log cabin for sale, right outside the District, and it's got your name on it."

Indeed it did have. Now as Nancy puts it, "To be able to come into my driveway every night and see this cabin *is* a dream come true." That kind of good fortune may seem amazing, but to those who know Nancy Reynolds, it comes as no surprise. Success and achievement seem to happen regularly to people who focus on a goal, even when that goal appears to be laughable or impossible. I guess I get to know quite a few such people because the homes of these determined and independent thinkers tend to make the best stories for House Beautiful.

Two other stories of people who have set goals for themselves and achieved them by sheer persistence are also in this issue. One is about Beverly Ray, a California antiques dealer who grew up in New England loving early Americana. Transplanted to the West Coast, she filled her house with Early American collectibles but continued to yearn for the real thing, a New England saltbox that looked out on woods and rolling farmland, far from freeways. Beverly made frequent buying trips to New England to fill her California antiques shop, and the success of that business venture finally gave her the resources and the excuse to purchase a Connecticut farmhouse that has become "home" for vacations and buying trips. Beverly now lives out her dream at least part of the year.

Ruth and Jim Levitan also had an unconventional vision. They wanted a garden that would offer a 21-gun salute to spring, a celebration they knew they would love far more than a garden that peaked while they were off on summer vacations. So they searched and researched, sought out early blooming plants and eventually fine-tuned their garden *(shown on pages 106 to 109)* so that every species bursts into glorious color in the spring. What an achievement . . . what a lovely dream become reality.

Through the years, writers and poets have romanticized dreamers, even when they looked a bit foolish. Don Quixote, who "dreams the impossible dream" in *Man of La Mancha,* is a good example. And though making dreams come true has a romantic connotation, it usually comes about in more undramatic and practical ways . . . with planning, with persistence, with faith in oneself . . . and sometimes, I must add, with a little luck.

Perhaps, if you have a dream, it's time to take it out of that "secret box," dust it off and give it a little determined attention. Who knows what may happen!■

JoAnn Barwick

JoAnn Barwick
Editor



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ON DECORATING & DESIGN

FOUR DECORATORS ANALYZE THE WAY THEY USED THEIR ART TO CREATE HB'S DECORATING SCRAPBOOK

Decorating is a challenge. There just isn't any other way to describe the feeling you get when faced with a room whose nakedness demands that you dress it. *Your* way. Coordination is an important part of the decorating experience—what-goes-with-what and where-can-we-find-it? That's one part of the choreography. The other is the timing: How long will it be until this fabric order can be delivered to the upholsterer and how long before the piece can be installed? That involves coordinating all the people who are behind the scenes making the decorating magic happen. Decorators use universal tools—color, scale, texture, pattern and detail. The exciting individuality of how those tools are used is what makes this art thrilling. To prove our point, House Beautiful had four designers isolate their "ingredients," if you will, to pinpoint the elements they feel have the most effective influence on their work *(see pages 98 to 105)*.



CARIN RILEY

Friederike Kemp Biggs enjoys balancing patterns.

John F. Saladino designed the living room of a young businessman who needed the space to serve as a comfortable, elegant place for entertaining clients but would still feel youthful and homelike *(pages 98 and 99)*. Mr. Saladino's firm, John F. Saladino, Inc., is well known for its ability to create serene color, clean, spare lines and subtle, harmonious lighting. Coordinator Rendell Fernandez executed the room under the direction of Mr. Saladino.

"About the pink floor," says Mr. Saladino, "Fred Hochberg understood instantly what a transparent wash of light-reflecting, skin-flattering pink would do to the room. It automatically warms everything. Then, when we'd decided on a banquette seating plan, a second shade of pink—this time in a velour texture—would play down the fragility of the pink floor. Mr. Hochberg wanted it to feel as though it were always summer in this room." So color is the tool Mr. Saladino used to guide the shaping of the living room space. The sofa opposite the banquette is covered with a classic ribbed cotton in a pale pink that functions as a neutral. The curtains are fitted, sliding panels of pure white nylon parachute cloth that may be adjusted throughout the day. They are stark and ethereal in the otherwise warm, Mediterranean colors of the living room. For some added punch, pillows of turquoise and marigold give the room its finish.

Mariette Himes Gomez likes to balance texture, color and scale when she approaches a design project. Her sense of balance is achieved through the kind of contrasts so ably demonstrated by the country sitting room we show *(pages 100 and 101)*. Only two materials have been used in the whole room: wood and cotton. They bring to the room a surprisingly wide variety of effects: Contrasts of rough and smooth, color and no-color, large and small, flat and nubby—these are the sensual effects Mrs. Gomez enjoys creating. "You can do this when you look at a potential fabric or building material, be it wood, stone or clay. You play it off against itself. This is a technique that yields rich, rewarding solutions."

Mariette Himes Gomez has her own firm, but she has trained with Mrs. Henry Parish of Parish-Hadley Associates, one of America's most prestigious decorating houses. She feels that her biggest shift in the past five years has been to bring even more of a sense of the hand-worked object into the room. This is consistent with her affinity for visual textures.

The living room *(pages 102 and 103)* glows with a harmony of pattern that Friederike Kemp Biggs strives for in every room she designs. Color provides the anchor for a mix of patterns, she says. But the mix of the patterns themselves reflects your sense of what-works-with-what probably more distinctively than anything else. The color Mrs. Biggs used, a warm peach, was chosen on the basis of a treasured pair of Spode plates she'd loved for years. After that fundamental decision was made, she selected the chintz first. Using the color in that pattern, she found the stripe; after the stripe, the carpet; after the carpet, the picture.

(Continued on page 136)



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Serving Up

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Marble, moiré, lace, even confetti are the inspirations behind this spring's tabletop introductions. Textures and colors range from spattered wood to hand-glazed ceramics—all to dress up for dinner or dress down for lunch.■

Editors JODY THOMPSON and CAROLYN E. CARTER



▲"Moire" porcelain, Bernardaud Limoges, $150 per setting; "Newport Scroll" silver, Gorham, $375 per setting. ▶ Lacy ceramic plate, $35, Bergdorf Goodman; Gorham's "Shell" stainless, $50 per setting. ▼ Handmade ceramics, $42 dinner plate, Creative Resources; flatware, $12 per setting, American Country Store.







▲To mix and match: Katja's colorfully rimmed earthenware for Waechtersbach, plate, $10; "Le Prix" flatware, $12.50 per setting, in five colors, Gingko International. ▼ Vegetable fare: fennel pitcher, $40; leaf plate, $26; white radish platter, $65, Eigen Arts at Saks Fifth Avenue; stainless, $51 per setting, Creative Resources.



HB MARKETPLACE



▲ "Marbre Bleu" porcelain with marbleized border, $199 per setting, Haviland Limoges.



▲ "Monroe" china, $98 per setting, Lenox; hand-painted tray, $90, Four Hands Bindery.

▼ A trio of lacquered wooden service plates, $35 each, Phillip Mueller at Neiman Marcus.



▲ "Trapnell Sprays" delicate bone china, $240 per five-piece place setting, Royal Worcester.



▲ Celebrate with "Decoratif Multi Color" china, luncheon plate, $5; coffeepot, $25; cup and saucer, $11.50; "Continental" flatware available in 14 colors, $30 per five-piece place setting; both, Mikasa. ▼ Bedecked with a beautiful bouquet—"Nicole" porcelain, $136 per five-piece place setting, Haviland Limoges.





▼ Fishbowl-clear glassware, plate, $10, bowl, $6; paper mats, $13.75 for 24; stainless flatware with ivory-colored handles, $12 per setting; all, Wolfman Gold & Good Co.



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VIEW FROM THORNHILL FARM



By DEE HARDIE

Once you've seen a bluebird, you never forget. Once you've heard its song, you always remember. It's a streak of blue lightning at the end of March, a blue badge of courage telling you that spring is *really* coming. And this is my second bluebird spring.

In any spring, Thornhill is alive with birds. Maybe it's the safe nesting in the hedgerows that trim the meadows, border the pastures. Or perhaps the woodlands behind the barn are their seasonal retreats. Whatever, we usually wake to the rhythm of an energetic woodpecker and go to bed with the evening song of a bobwhite, a quail that certainly knows its own name.

These birds, however, volunteer to share our lives and trees. To have bluebirds I had to offer them the sanctuary of a home. So to attract them I put up two rectangular gray birdhouses high on metal poles.

Years ago the bluebirds nested in cavities of trees, wove tidy grass cups in old fence posts. But then two imports, the English sparrow and the aggressive starling, invaded the bluebird world, taking over their nests, even puncturing their eggs. These predators almost caused the demise of the mild-mannered bluebird, a bird found only in North America.

A neighbor, Catharine Ballich, decided to try to help a vanishing flock, as well as campaign for proper housing. Now, 10 years later, she has settled almost 300 bluebird houses in our countryside. The small hole of the box can't be entered by starlings; the small floor plan is meant to discourage sparrows while the metal post is too slippery for climbing raccoons.

We are the proud and anxious owners of two Catharine-constructed birdhouses. And it *is* anxious as bluebirds don't always pick up your lease. That first September we put one birdhouse by the peach trees, a short flight from the raspberry patch.

The other house is nearer some apple trees with a convenient telephone line overhead, a stage for warbling. In late March the male bluebird starts establishing his territory, looks the field over, chooses a house. He sings vibrantly, hoping to entice his lady love. Once accepted, it is the female who makes the nest in April.

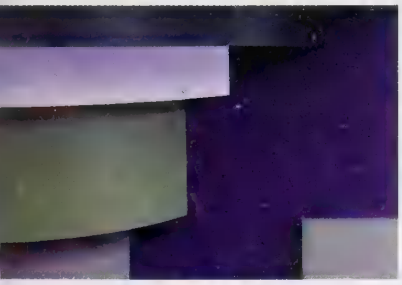
Last year we felt as if we had found the golden egg—we had a bluebird family in each house! The excitement was intense. And I peeked, counting six fledglings in each nest. Over the summer three broods were hatched. Early the next fall I noticed two bluebirds deep in the raspberries. I like to think of it as their last autumn picnic.

Now I've seen a bluebird again. It's time. As families of bluebirds often return to the same house, this could be my original tenant. I do feel like a landlady, putting up two more houses. And I also feel very close to these lovely birds. I too came to Thornhill in April, came to a house found solely by my husband, made even more appealing by his concern for our children's lives. He came first, but it is I, the mate seduced by his song, who has been feathering the nest ever since.■

For information about bluebirds and their houses, write to the North American Bluebird Society, Box 6295, Silver Spring, MD 20906.

BETH WEINER WOLDIN

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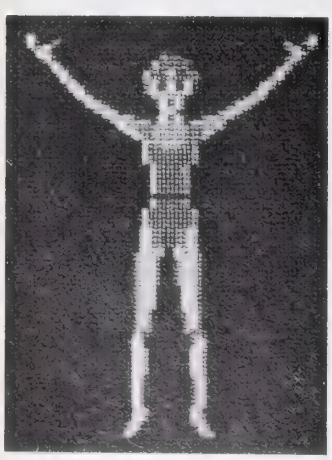
of color. The detail of the table base in the kitchen, at left, demonstrates the special effects that can be created. This bathroom's two-tier countertop, also by Charles Morris Mount, has a clean, uncluttered look. Its unusual, subtle colors are just two of the many color options COLORCORE offers beyond the standard shades.

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. K1, 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.

Getting Into Shape for Spring

FITNESS PROGRAM

If you lack the motivation to get moving, turn on with these new computer programs: • "Exer-Bike," wired to the handles of a stationary bike, lets you play video games while you pedal. Challenge yourself with its obstacle-course-like program, $69 by Exus. • For indoor joggers, Exus has a two-part game to play while you run on their specially wired "Foot Craz" pad. "Jogger" builds endurance as you outpace a "bean" and score; "Reflex" tests agility as you avoid stepping on a computerized "bug." Both, with foot pad, are $79. • In Spinnaker's "Aerobics" program, "Computer Jane" *(below)* leads you through an excellent 30- to 90-minute routine



designed by a former Joffrey Ballet dancer. If you want a personalized routine, simply program in any of 15 minisegments focusing on arms, waists, etc.; $45. • Jim Fixx's "Running Program," evaluates your current fitness and guides you through custom-tailored training for races and marathons and even predicts your performance. $80, MECA.



WINDOW BOXING

Surely one of the more gratifying spring projects is the greening of a window box. A joy to behold from both indoors and out, window gardens are easily cultivated year-round, giving the housefront a new face each season. But before you begin massing those pansies, begonias and vinca that will cascade through summer, make certain boxes are firmly attached and have proper drainage. The watering necessary for masses of flowers doubles the weight of window boxes! This advice from Maggie Geiger, head of The Window Box, a New York gardening service. How to go about fitting your house with suitable boxes? Ms. Geiger recommends a sturdy redwood variety distributed through garden shops. Reinforced with brass strips, these ready-mades are protected from warping and will weather to a pleasant gray tone. Or they can be painted and bracketed to blend with the house. If you require custom design, a window box-wise carpenter can provide the necessary proportions—preferably 15 inches deep with no nails, please. A valuable guide to construction, planting and year-round cultivation can be found in your library under the title, *The Window Box Primer* by Maggy Geiger and Lavinia Russ (Fawcett Books, 1979). Also, many home gardening books include tips on the sport of window boxing.

EXERCISING OPTIONS

If you've longed for your own exercise room but don't have the space for a ballet barre or bulky barbells, take heart. The collapsible, freestanding ballet barre long used by dancers on the roa is now available for home us through Ad Hoc Softwares. Si feet long, 42 inches high, in whit or black enameled steel, it' $169. • For weight lifters, th Indoor Gym screws into an doorway and lets you press up t 300 pounds. How does this mi acle gadget work? It utilizes horizontal bar that moves up an down on a pulley system with ad justable tension. In addition t lifting, you can do 30 exercise from upright rowing to dancer stretches. The In-Door Gym $54 plus postage from Robert Ed munds; catalog is free.

LIGHT PROJECTS

Give your light a new soft glo with a pierce-and-cut lampshad you fashion from a kit. Choos either "Daisy Floral" *(below)* a "Dogwood." Each kit, whic comes with the pattern presketch ed on paper, is $14.45 ppd. fro



Blueberry Farm Folk Arts. Ou suggestion for added sprin freshness: line your shade wit yellow or pink tissue paper in stead of white.►

FOR MORE DETAILS SEE PRODUCT INFORMATION



CIMARRON '84.
THIS ONE'S GOT THE TOUCH.

The Cadillac touch. You know what it is. Those subtle things that say quality. Like the luxury and comfort of leather-faced front bucket seats and push-button air. The quick response of Electronic Fuel Injection. And the easy maneuverability of a fun-to-drive car. Go in style while you experience the Cadillac touch...Cimarron '84. And arrive in a car made for somebody like you.

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Let's Get It Together...Buckle Up.



Translation of ancient writings:
Bearer of water *Sweeper of sand & pebbles* *Keeper of mummy-in-law* *Polisher of pyramid* *Fa of*



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ankind was just another day for womankind.



Maker of fire | *Gatherer of fuel* | *Preparer of food* | *Duster of throne* | *Setter of table* | *Washer of tunics*

VIRGINIA SLIMS

Lights



Sweaters: Mirrors of Krizia

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Regular: 9 mg "tar," 0.7 mg nicotine—Menthol: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'83.

HB LOOKOUT



FLIGHTS OF FANCY

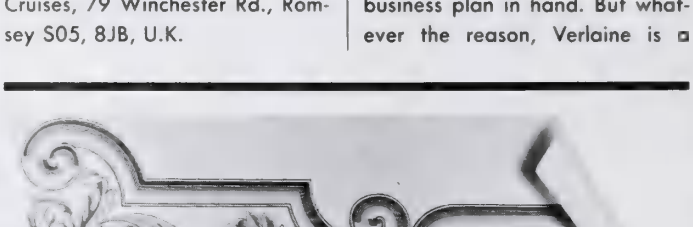
To entice the birds back to *your* yard this spring, you might consider a handmade duplex *(above)* with three entrances, one bearing a wreath. Fifteen inches high, painted a dusty blue with a red chimney, the town house is $64.50 plus $6.95 postage from Sturbridge Yankee Workshop, Blueberry Rd., Westbrook, ME 04092; catalog, $1. • If your birds prefer a country look, treat them to a round, rustic bark-roofed hideaway, $9 ppd., from Country Manor, Mail Order Dept., Rt. 211, Sperryville, VA 22740; catalog, $1. • More housing options—wren, bluebird and chickadee cottages; telescoping martin houses—are in Duncraft's free catalog. Write Duncraft, Penacook, NH 03303. • If you want to offer birds bed *and* bath, consider Gardener's Eden's blue-glazed hanging birdbath; $28.95 ppd. from Gardener's Eden, Box 7307, San Francisco, CA 94120; catalog, free.

TWO DREAM TRIPS

If you have ever harbored the remotest fantasy of joining that exclusive little "club" of travelers who fly on the Concorde . . . hold onto your seat! From April 9 through Dec. 16 you can fly the Concorde to London and return to New York on the QE2 for *less* than the regularly scheduled one-way Concorde fare! The QE2 makes 25 transatlantic crossings, any one of which will afford you this incredible bargain. • A slow crawl through France's barge canals is many travelers' idea of heaven. If you've never done it, let world-renowned guides Anna and Norman Riddle chart your course. They host two 8- to 15-passenger barges, providing guests with extraordinary journeys. Anyone interested in provincial cooking will garner recipes from her cookbook and a trip. Write European Canal Cruises, 79 Winchester Rd., Romsey S05, 8JB, U.K.

CREATIVE LICENSE

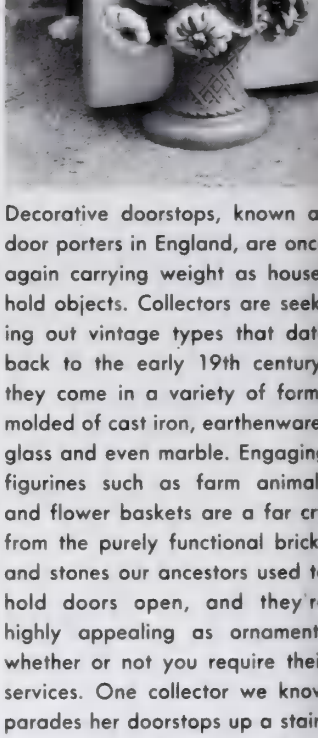
Until recently, the only way to buy fabrics from Brunschwig & Fils, Scalamandré and other esteemed houses was through a decorator or department store decorating service. No more. Verlaine, the first retail *and* trade showroom, has opened at 128 N. Main St. in Providence, R.I., with the blessings of the design industry. Applauded by Rhode Island interior designers (who no longer have to take their clients to Boston), this new source is also being welcomed by homeowners who want, say, a half-yard of fabric for pillows. Why hasn't anyone tried to set up a retail outlet for to-the-trade fabrics and wallpapers? Verlaine's owner, Susan Blydenburgh, shrugs her shoulders. Perhaps no one was willing to spend two years courting industry presidents with a solid business plan in hand. But whatever the reason, Verlaine is a store whose time has come. Ms Blydenburgh is intent on making it a total design resource, with exhibits and lectures. She hopes to expand soon to Hartford and New York City.



HIGH STYLE

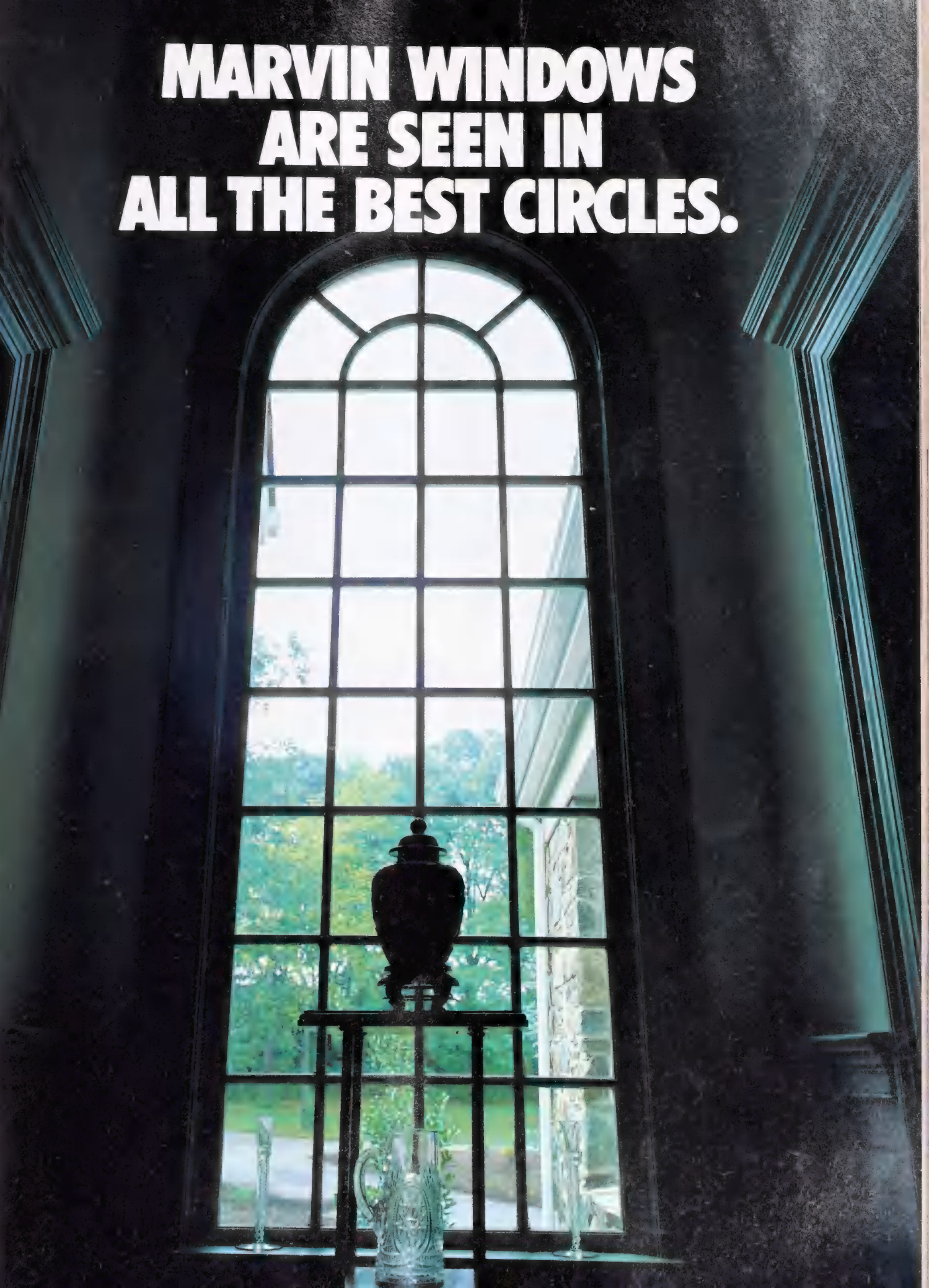
A stream of requests for custom ceiling murals convinced Karl Mann Associates, the New York design firm, that people were looking for romantic and decorative ways to soften modern "white box" rooms devoid of architectural detail. To make that search more economical, the company designed four wallpaper patterns expressly for ceilings. Two, including "Pavillon" *(above)* and Art Deco "Odeon," are intended to be used as borders with special corner sections to frame a room. "Carlton Court" gives the illusion of a Renaissance beamed ceiling; "Balmoral" offers a delicate trompe l'oeil molded pattern. For information, write Karl Mann Associates, 232 E. 59th St., NYC 10022.

PULLING OUT THE STOPS



Decorative doorstops, known a door porters in England, are onc again carrying weight as house hold objects. Collectors are seek ing out vintage types that dat back to the early 19th century they come in a variety of form molded of cast iron, earthenware glass and even marble. Engagin figurines such as farm animal and flower baskets are a far cr from the purely functional brick and stones our ancestors used t hold doors open, and they r highly appealing as ornament whether or not you require thei services. One collector we know parades her doorstops up a stair way, ornamenting the path o climbers *(see page 71)*.

Look to estate sales and flea markets for the good oldies at a price you can't resist, or see the John Wright catalog ($2), with replicas handcrafted in the 75 year-old company's foundries. The historic Charleston Flower doorstop above, for instance, i $14.75 from John Wright, C-40 Wrightsville, PA 17368-0040. ►


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ARE SEEN IN
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If you want a casement window with a Round Top, we'll build you one.

If you want an 18-foot high Round Top with true divided lites, we'll build you one of those.

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EVEN WE DON'T KNOW HOW MANY KINDS OF ROUND TOP WINDOWS WE OFFER.

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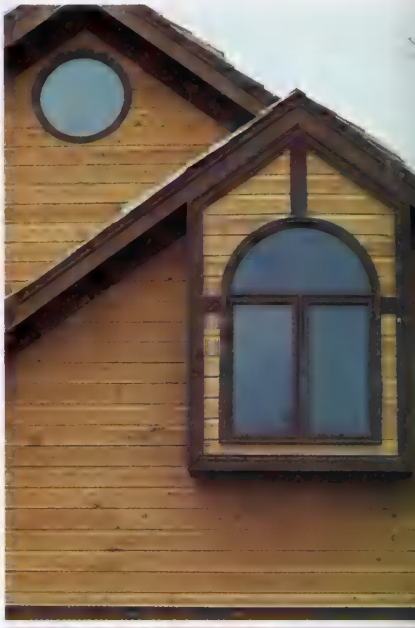
THIS KIND OF QUALITY TAKES TIME. BUT IT SHOULDN'T TAKE FOREVER.

Because of the handwork these windows require, we can't promise to deliver them as quickly as our other windows. But we can promise to deliver them faster than any other manufacturer.

For more information, consult Sweet's General Bldg. File No. 8.16 MAR. Or call 1-800-346-5128 toll-free. In Minnesota, call 1-800-552-1167.

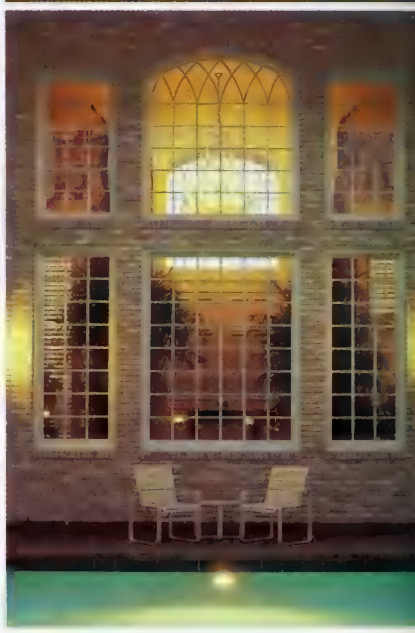












A FEW MORE EXAMPLES OF HOW MARVIN WINDOWS IS BUILDING CIRCLES AROUND THE COMPETION.

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Marvin Windows, Warroad, MN 56763

HB LOOKOUT

DECORATIVE ARTS EVENTS

Why did decorative tiles *(below)* become a Dutch phenomenon? The damp walls of Holland's sea- and canal-side houses demanded sturdy wallcovering, and Dutch artisans solved the problem with tiles that rivaled Italian majolica, Oriental porcelain and French faience. See **"The Dutch Tile,"** Philadelphia Museum of Art, March 18 to May 13. Also, **"Masters of 17th-century Dutch Genre Paintings."** ■ The best spring flower show is at the Whitney Museum, NYC, with its landmark exploration of **"Reflections of Nature: Flowers in**



American Art," covering Audubon to O'Keefe. If you miss the exhibit, March 1 to May 20, catch curator Ella M. Foshay's book by the same title (Knopf, $30). • The folding screen has captured artists' imaginations for the way it trisects an image. Among the stellar names in the National Gallery's Washington, D.C., exhibit **"The Folding Image,"** March 4 to Sept. 3, are William Morris, Ansel Adams and David Hockney. ■ For **"Embroidered Samplers,"** Feb. 21 to May 27, the Cooper-Hewitt counted 30 varieties of stitches—and illustrated them in a *Stitching Guide,* $5 ppd., from the Cooper-Hewitt Museum, 2 E. 91st St., NYC 10028; show catalog, $5 ppd.



SUPER BOWLS

A 28-inch clay jar with a hefty girth would take a host of men to carry—but not this fiberglass version, $295 *(above).* Able to withstand the evilest weather, it can be used in the garden with a smaller 14-inch faux terra-cotta pot, $150, or mixed with urns and bowls that look like weathered iron *(top and bottom right)* but are also lightweight fiberglass, $150 to $295. By mail from Potcovers, 101 W. 28th St., NYC 10001.

HOMEWORK BOOKS

The Old House Journal New Compendium by Patricia Poore and Clem Labine (Doubleday/Dolphin, $16) is lavishly illustrated with photographs and old drawings and is indispensable for major repairs and restorations, offering many solutions for small problems as well, such as how to keep birds from nesting on windowsills and under eaves. ■ Although ***How To Decorate a Dump*** by Philip Almeida (Lyle Stuart, $18) is aimed mainly at small-apartment dwellers, most of the sound advice would be helpful for anyone, like the chapter on choosing colors: "When it comes time to select the items in your room that will determine its color scheme, start with whatever is most limited in the marketplace. Purchase your area rug *before* you select your fabrics. Similarly select your fabrics before you choose your paint." It is illustrated with photographs and floor plans. ■ ***Double Duty Decorating*** by Virginia Carry (Scribners, $18) deals with the usual dual-purpose room combinations—bedroom/office, living room/dining room, kitchen/family room, den/guest room—and goes far beyond. In fact some of the book's most helpful advice comes in chapters on children's rooms ("Decorating children's rooms is so intimately connected to providing storage space that it's really impossible to separate the two"), working at home and nooks and crannies. The book is illustrated with line drawings. • More for inspiration than nuts and bolts how-to, ***Decoration and Design for the '80's*** by Pamela Ferguson (Excalibur Books, $15) has lovely color photographs of fascinating and unusual rooms. The first four sections of the book cover decorating categories (traditional/country, the spare look, Oriental, ornamental); the last two sections are devoted to adaptive reuse and "the working home." Unfortunately the text does not live up to the photographs.

HARDWARE SOURCERY

Get a handle on the situation (or a drawer pull or doorknob, for that matter) by shopping for decorative hardware through one of these mail-order catalogs: • Furniture Revival sells cast or stamped Victorian pulls *(below);* $2, PO Box 994, Corvallis, OR 97339. ■ Steve Kayne will custom-forge any item from your sketch or description; $2, Route 4, Box 275A, Candler, NC 28715. • Ball and Ball reproduces 18th-century hardware for Hepplewhite-, Chippendale- and Queen Anne-style furniture; $5, 463 W. Lincoln Hwy., Exton, PA 19341. ■ Williamsburg Blacksmiths makes some of their Early American hardware in a natural-iron finish; $2.50, Goshen Rd., Williamsburg, MA 01096. • Modernize your kitchen with Placewares' colorful array of nylon, plastic or neoprene knobs and pulls; $1, 351 Congress St., Boston, MA 02210. • *Decorative Hardware*



by Mark and Diane Dittrick (William Morrow, $19.95) covers many more hard-to-find items and their sources. ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



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THE TASTE OF SUCCESS.



Fresh Menthol Taste with Ultra Low Tar. That's Success!

PAINTING WITH SCISSORS CAN TRANSFORM EVEN THE SIMPLEST OBJECT INTO SOMETHING SPECIAL

Decoupage is painting with scissors, an easy and expressive method of cutting, assembling and pasting paper on surfaces to create original works of art. A craft that flourished in France at the court of Marie Antoinette, decoupage was created by well-mannered women who cut up exquisite engravings by Watteau, Boucher, Fragonard and Pillement to decorate boxes, fans and screens. By the 18th century the craft had become popular in England; it flourished later in America as 19th-century women took up decoupage with a burst of creativity never since equaled.



This plain wood box has been decoupaged with a botanical print.

The fun of decoupage today is being able to design with the almost limitless availability of beautiful artworks printed on high-quality paper. And there are as many possible decoupage designs as there are useful, interestingly shaped items to decorate. Crafts shops sell raw wood objects and prints made especially for decoupaging, as do many art supply stores. Books, magazines and museum publications are all excellent sources of pictorial matter to cut out and work with.

What's exciting about decoupage is the fact that even the simplest object (a wooden box, a tray, picture frame, lamp base or child's stool) can be transformed into something special by using your own talents for composition, color and design. The decoupaged screen pictured on page 86 is a truly superb example.

In order to master the technique of decoupage and to insure professional results, you will need to know the basic steps, plus the right tools and materials to be used. Dee Davis, who is an expert teacher in New York, offers a catalog listing all the necessary products that will make it easier for you to learn decoupage. The supplies listed cover everything from the basic functional forms to be decoupaged to the finest embossed paper cutouts and the sharpest scissors. The following are Ms. Davis's guidelines for anyone just beginning decoupage:

1. Lightly sand the item to be decoupaged with 220 garnet paper until smooth. Wipe with a tack cloth, then seal with wood decoupage sealer.

2. For the background color apply three coats of an acrylic paint from a jar. Let dry thoroughly and sand lightly with 220 paper between the second and third coats. Finish with another coat of decoupage sealer. You are now ready to apply the paper cutouts to the surface.

3. To cut paper, use narrow-bladed, curved cuticle scissors; employing only the points, cut *away* from the paper. (This method is designed to allow the right hand to open and close the scissors while the left hand turns and feeds the paper into the blades. If you are left-handed, simply reverse the procedure.)

4. To make a pleasant composition of the cutouts, start placing the largest pieces first, then fill in with the smaller ones. Colors should run throughout, with repeats of shades and tones so there is no heavy concentration of any one color in the design.

5. Arrange your cutouts into a composition on whatever form or object you are decoupaging: Use "Holdit," a plastic adhesive that rolls up into little balls like chewing gum, allowing you to arrange and rearrange each individual piece until you achieve the exact effect you are trying for.

6. Glue cutouts with any white glue. Use colored chalk to outline exactly where you have placed them. Be sure to glue the entire surface; place cutout into position, put a damp cloth over it and roll smooth with a round object to remove excess glue or air bubbles. (If any glue remains around the edges, use a cotton swab dipped in hot water to take it off.)

7. For a porcelain, matlike look brush on "VoLair," an instant water-based finish that will not change the color of your cutouts. For the more traditional, yellowed antique look, use varnish. (*Note:* Small sponge brushes are easier to work with than those with bristles.) Apply six to 10 coats of whatever finish you have chosen—the more coats you use, the more satiny your finish will be.

8. Dip sandpaper into sudsy water. Gently sand entire surface in direction of grain. Remove soap, then rub further with the very finest (#000) dry steel wool. The more coats and the more sanding you provide, the more depth and patina your object will have. A dab of white wax will protect your decoupaged piece.■

—PATRICIA CORBIN

FOR DETAILS, SEE PRODUCT INFORMATION



INCIDENTALLY, THERE ARE ALSO A FEW PRACTICA REASONS TO OWN ONE.

A lot of people buy cars because they like the way they look.

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But we do think it would be a shame if people bought the new Cougar only for its beautiful lines.

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Its aerodynamic shape, for examp is as practical as it is beautiful, able no only to slip cleanly through onrushing air, but to use that air to help the car h the road.

Get it together—buckle up.



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d, and is capable of controlling six
rent functions at once to keep the
ne operating at peak levels of both
er and fuel efficiency.*
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gen to respond to jarring road ob-
tions consistently better than con-
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And while most cars in its class
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ng changes in several years,
Cougar was newly and aero-
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Obviously, we're pleased if you are attracted to Cougar's looks.

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Call us toll-free at 1-800-MERCFAX for a copy of our 1984 Cougar catalog.

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A collection impossible to assemble in any other way.

Imagine owning a collection of bells created and crafted by 25 of the world's most renowned porcelain houses. Wedgwood®, Royal Doulton, Spode, Royal Worcester of England. Bing and Grondahl of Denmark. Haviland of Limoges, France. Noritake of Japan. Kaiser and Bareuther of Germany. Royal Tara of Ireland. Gorham, Pickard, Franciscan of the United States. This is what collectors dream of, precisely the right bell from each maker.

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You will recognize the Wedgwood bell immediately, as i made from the classic Blue Jasper Ware which Josiah Wedgwo originated back in the 1700s. Typically English will be the from Royal Worcester—crafted of incomparable Fine Bo China. Bing and Grondahl of Denmark is producing a bell w their world-renowned blue underglazing. Pickard of the Uni States has created a bell with a solid wood handle—definit American Colonial in inspiration.

A solid wood display will be furnished at no extra charge.

Your collection will be one of the highlights of your ho deserving a special place of honor. You will be proud of y handsome solid wood display—the perfect showcase! You receive it, fully assembled, ready for wall hanging or freestand display.

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To enhance the collection's importance, the bells will not be s in stores. Nor will they be available individually. They can obtained only from the Danbury Mint. For production pl ning purposes, we ask that the attached reservation applicat be returned by May 31, 1984.

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DM

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Please accept my reservation to the *Bells of the World's Great Porcelain Houses*. I understand this is a collection of 25 original and distinctive bells, each designed and produced by one of the world's most famous porcelain houses. The collection will be issued at the rate of one bell every month at a cost of $29.50 per bell (plus $2.00 shipping and handling). A handsome wood display will be sent to me at no additional charge.

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Allow 8 to 12 weeks after payment for initial shipment.

Introducing Julia... A Victorian Bride



Shown smaller than actual size of 12" in height.

WHAT MAKES A HOUSE FEEL GOOD?

By WILLIAM HOUSEMAN

It could be the touch of hand-picked hardware, the satisfying simplicity of a plain white wall—whatever "lifts your spirit and gratifies your sense of well-being"

I have this friend, an architect and something of a perfectionist, who was unhappy with his house. It was actually a condominium, a second home in the city; the place he and his wife truly loved was a cabin he designed and built on a lake shore 200 miles away.

One day he came home staggering under the weight of a huge cardboard box. It contained an electric drill and countless little boxes filled with doorknobs, drawer pulls, hinges, hasps and screws: many hundreds of dollars' worth of new hardware.

It seems that for years, whenever my friend opened a door or a drawer, his sensibilities had been offended. "Builders' hardware," he would say to himself in disgust. Inasmuch as he was always opening doors and drawers, his state of agitation remained at an unacceptable level.

So he changed all of the hardware. It took many evenings. But nowadays, whenever he opens a door, he savors the feel of an exemplary doorknob. At last, he feels much better about the condominium he now calls home.

We often hear experts chitchatting on TV with Diane Sawyer or Jane Pauley about the psychological significance of our houses. We are told that our houses are extensions of ourselves. Everything about us—our bodies and brains, our ethnic, cultural and sexual "orientation"—finds expression in the process of buying, furnishing and living in a house.

Well, of course. Who doesn't know all that? To me, it seems far more to the point to consider, not how precisely a house may suit its owners, but rather how exceptionally it can enrich them in ways that go beyond floor plans, fixtures and furnishings. From such a perspective, I find it easier to understand what makes a house feel good.

First, I would say, you put yourself, your values and resources into a house. Then the house gives back something that is apt to be both immeasurable and intangible. But to the extent that it lifts your spirit and gratifies your sense of well-being, it is very real. Regardless of the form it may take, you've no trouble recognizing such a return on your personal and material investment for what it is—a special delight.

Almost always, a special delight is prized, no matter its dollar value, for its intrinsic worth. Expensive as my architect friend's hardware may be, it is important to him because it gives him visual and tactile pleasure, but it also does something else: It makes the house feel good as an environment.

Ultimately, the ability of a house to make us feel good can be reduced to how well it functions as a repository for whatever we hold dear. Some of the things we hold dear are often taken for granted: light, for example, and privacy; also sociability, orderliness and the everyday sensory pleasures we get from living with exhilarating color, texture, pattern and form. And even (as I am sometimes reminded by the other full-time occupant of my house) by the way a house is sited. "Isn't it good," she rhetorically asks, "to return from a trip and feel, when your house comes into view, that it's *your* house and nobody else's, and that it is sitting exactly where it's supposed to be?" (For a disussion of *rooms* you love to come home to, please turn to page 65.)

As a repository of things that matter—or do not matter, as can also be the case—the house reflects an astonishing range of human attitudes. It can be glacially austere or as busy as a Scotch plaid. I think of a fairly famous architect who designed for himself the whitest, purist house imaginable. But having lived in it awhile, he allowed himself to entertain the idea of adding something, he wasn't sure what, to make the place feel a little more congenial. He decided at length on trying one painting on one white wall. But what painting? He owned no painting, having always felt a self-sufficiency in his architecture. Loath to take a major risk, he went to one of New York's fashionable Madison Avenue galleries and borrowed a major work of a cresting artist. He hung the painting, appraised it and hated how it defiled his beautiful white wall. He borrowed another painting, then another. They all made him feel miserable. Today, so far as I know, he still feels wonderful about his featureless white walls.

There is, by contrast, the woman who in the course of traveling extensively over the years, acquired the reputation of a demon shopper. She bought only the humblest of folk wares—but always the best—in the countries she visited. Seventy-five centavos for a Maria Theresa ceramic doll in Oaxaca, one kroner for a Bjørn Wiinblad serving plate in Copenhagen, two francs for a set of ceramic vegetable salt cellars in Paris. . . . Early in the game, she neglected to remove a few price tags from the bottoms of her purchases. She soon discovered that it gave her quiet private pleasure to lift a trinket and, in noting its cost in lire or pence or whatever, to recall when, where and under what circumstances that particular object was acquired. She thenceforth left the hidden price tags on everything. Today, when a holiday or a change of season prompts her to

(continued on page 138)


Out of this worldly.
Grand Marnier.
Grand Marnier
Liqueur
PRODUCE of FRANCE

TRAVEL

Travel South: Up the lazy rivers on some of America's greatest surviving riverboats

By VESTA REA-GAUBERT

In May of this year the riverboats will be moving with the mighty Mississippi current to one of the biggest celebrations of the Century . . . the Louisiana World Exposition. You and the rest of the world are invited to attend, and believe me it is one party you won't want to miss.



Built in 1914, Kentucky's *The Belle of Louisville* travels the great Ohio River. She is one of two remaining turn-of-the-century steamboats still in operation, the other being the *Delta Queen*. The two boats stage an annual race at Kentucky Derby time.

New Orleans, in conjunction with the state of Louisiana, is strumming up for a real shindig. The six month party will be an expanded Mardi Gras full of flair and pizzazz. It is billed as an exposition, but for New Orleans it is just another reason to show the nation their undaunted Southern hospitality.

The exposition is scheduled for May 12 to November 11, 1984. The theme will be "The World of Rivers . . . Fresh Water as a Source of Life." The location? Where else but the warehouse district in downtown New Orleans on the banks of Old Man River—the mighty Mississippi.

A riverboat trip is a must for getting into the proper mood to attend this magnificent party. Whether you are looking for adventure, excitement or romance you can find it while cruising down the Southern waterways on a classic steamboat.

It may surprise you to discover that there are over 40 paddle-wheelers still in operation in the 11 Southern states. Not all the paddle wheels are functional (some are just for decoration), nor are all of them originals from the packet boat era. Most are replicas but they all afford the tourist a look at river history from a very good perspective, that of the river itself!

The Louisiana World Exposition will supply you with a good reason to come south in 1984. An excursion on an old riverboat can be your ticket to view the area of our country that invented hospitality . . . Dixieland.

ALABAMA: The froth of white foam from the churning red paddle wheel bubbles like water boiling in a pot. The wheel sends spray skyward like a morning mist. The river's current pushes a cypress log up against a historic shore, while a nearby trout line goes taut with the weight of catfish. On board the sweet melody of a calliope and the bellowing smoke from a red, flared smokestack bring back memories of a forgotten age of riverboat travel.

Take heart. All is not lost from yesteryear. The packet boat era is alive and well. That spellbinding magic of gamblers, whiskey drummers, dance hall queens and banjo players is still floating down the rivers of the South.

The **General Richard Montgomery** made its maiden voyage in May 1976, on the Alabama River out of Montgomery, Ala. It is a replica of a 19th-century sternwheeler, and named after the first American general killed at the start of the American Revolution in 1775.

The boat is docked at Riverfront Park, right in the heart of the city. To get there, the tourist takes a short walk through a historic tunnel that was built in the 1800s. The tunnel was used by the slaves to carry bales of cotton to the steamboats that were heading downriver to Mobile.

Since the founding of Montgomery in 1819 the river has played a very important part in the city's rich economy. In the 1800s cotton was exported and sugar, salt, coffee, gunpowder, silks and satins were imported into the city from the coast.

The first steamboat, the Harriet, from Mobile, arrived in Montgomery on October 22, 1821. Other famous boats made regular stops at the city. In 1823 the city council allowed a local company to build a wharf at the steamboat landing. The company made so much profit from the boat traffic that after 10 years the city took the wharf back, and city revenues jumped to $50,000 per year.

The riverboats in that era were more than just freight carriers, many famous visitors used them to visit Montgomery, the capital of the state. The Marquis de Lafayette, Henry Clay, Martin Van Buren and Millard Fillmore came

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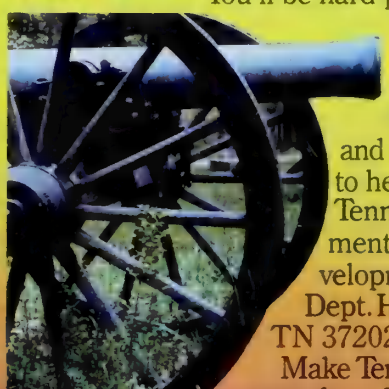
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TRAVEL SOUTH

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to the city in this romantic fashion.

ARKANSAS: For almost 40 years the **Mary Wood II** was on the Mississippi and White rivers. She was one of the last surviving steamers used as a workhorse to tow freight. She had outlived the dozens of Arkansas stern-wheelers that crossed the state's frontier on the White, Quachita, Red, Black, St. Francis and Arkansas rivers between the years of 1820 to 1900. She had hauled logs and cargo with the best of them, but in 1967 the Mary Wood II was retired. Today she rests at dock on the White River in Jacksonport State Park as a memorial to steamboating.

The Mary Wood II is decorated with old Victorian gingerbread, ornate railings, twin smokestacks and a nine-foot maple pilot's wheel. She now serves as a museum.

As the visitor boards by walking the gangplank, guides explain the massive power that was required to drive the 16-foot stern wheel. The engine room has been kept as it was during the time the boat was actually operating.

The interior of the vessel is adorned with authentic period items purchased from similar boats in New Orleans—1880s settee and side chairs, a set of Limoges Game China, oil paintings, gold leaf mirrors and several Currier and Ives prints.

Riverboat history is depicted through a display of maps, photos and other artifacts. The gambling room has a walnut poker table, poker chips, cards and a derringer ready for use in case of cheating. The rear cabin serves as a dining room with elegant Victorian furniture, silver- and marble-topped tables with all the atmosphere of the glorious past. The pilothouse is original from the worn captain's bench to the rock maple pilot's wheel. The Mary Wood II is open daily, except Monday, from April through October.

In the last week of July, Jacksonport hosts the Riverboat Days Festival. The Mary Wood II is the highlight of the festivities along with cakewalks, turtle races, dance contests, a gospel jubilee, a Civil War reenactment and, of course, a fishing rodeo.

GEORGIA: The romance of the 19th century is there for the taking on the authentic stern-wheeler the **Jubilee**. Located at the Columbus, Ga., steamboat wharf in the heart of the historic district, the Jubilee takes passengers on lunch excursions and dinner cruises down the Chattahoochee River. The dinner cruise features prime rib and a seafood buffet with live bluegrass and ragtime bands for entertainment.

For 32 years Captain Sam Stevens has been taking visitors and natives up and down the Savannah River. His fleet includes the **Waving Girl, Harbor Queen** and **Cap'n Sam**. Cap'n Sam, the flagship of the fleet and the more decorative of the three boats, is a beautiful paddle-wheeler containing three decks—one deck for dining, one with a cocktail lounge and the third with an open observation deck. If shore gazing is your thing, Captain Sam's riverboat cruises are a must while in Savannah.

The **Scarlett O'Hara** is a 175-passenger side-wheeler that cruises daily. Sites of interest along this body of water are a 19th-century covered bridge, 732-bell carillon and a Confederate memorial carving. For an unusual group outing, the **Henry W. Grady** can be chartered for 300 passengers. It provides a wonderful atmosphere for cocktail parties or dinner dances.

KENTUCKY: She was built in 1914 and christened Idel Wild when she operated as a ferry and day packet carrying passengers, freight and livestock out of Memphis, Tenn. Over the years her name was changed to Avalon and finally to the **Belle of Louisville**. After being purchased by Jefferson County, Ky., she became an excursion boat carrying passengers on the Ohio River out of Louisville. The Belle is one of two turn-of-the-century steamboats still in operation in the United States, the other being the **Delta Queen**.

Each spring, during the Kentucky Derby Festival, these two vessels square off in the Great Steamboat Race held on the Ohio River. The race has been run yearly since 1963 and the Belle has won it 10 times.

The Belle of Louisville operates from Memorial Day through Labor Day. Besides regularly scheduled weekly ex-

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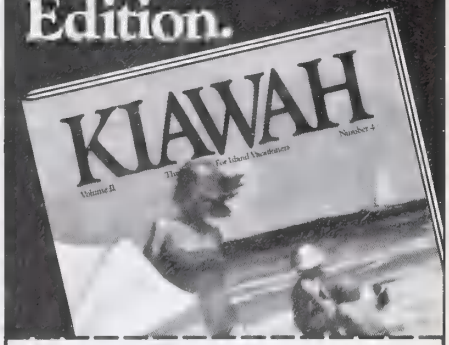


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TRAVEL SOUTH

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cursions it also features a Tuesday night sunset cruise and a Saturday night adult dance cruise. The vessel is docked at Fourth and River Road in historic Louisville.

The stern-wheeler **Dixie Belle** cruises the Kentucky River Palisades. This river is narrow compared to the Ohio and the Mississippi. This makes the Dixie Belle, which is only 75 feet long, literally paddle her way through a canyon of towering cliffs. The paddle-wheeler is a replica of the river packets that navigated the western rivers in the 19th century.

During the cruise the Dixie Belle passes under historic High Bridge, which spans the river gorge. The Dixie Belle operates from May through October with daily excursions leaving every hour and a half. The boat departs from Shaker Landing at Pleasant Hill outside of Harrodsburg, Ky.

If you desire a bit of the unusual then take the River Hop out of Covington, Ky. The **Huck Finn, Betty Blake** and **Becky Thatcher** riverboats participate in this multi-day adventure held on the Ohio River.

The tour starts on a Friday evening with a banquet on The Islands, an entertainment complex on the river. The next day there is a visit to Hillforest mansion. From there one moves downriver to an early community named Rising Sun, and a tour of its 19th-century homes. A boat transports the traveler to Rabbit Hash where banjo players and fiddlers greet the visitor. Early river settlements with historic antebellum homes along with a quaint German village with antique shops—all are included in the River Hop.

FLORIDA: Unquestionably one of the finest cruise boats in this state is the beautiful **Paddlewheel Queen** in Ft. Lauderdale, Fla., owned and operated by a mother-son team, Capt. Lucile de Tar Colyer and Capt. Bruce H. Colyer.

The Paddlewheel Queen cruises the Ft. Lauderdale Intracoastal Waterway, an area known as the "Venice of America." In a panorama of glittering lights, sizzling charcoal steaks are served by romantic candlelight during the Star-

light Dinner Cruise. The riverboat's band entertains with Mississippi steamboat music. The vessel also features day cruises that serve lunch while touring many attractions.

The Paddlewheel Queen runs year-round out of her own landing, one block south of Oakland Park Beach Bridge, two blocks west of highway A1A in Ft. Lauderdale.

The **Belle of St. Petersburg** has four scheduled Tampa Bay tours each day. If eating is as important to you as sight-seeing, then this old steamboat replica will surprise your palate with roast suckling pig, king crab gumbo, almond chicken, sweet and sour fish and other delights. You can enjoy all these delicacies at the buffet held on Wednesday, Friday and Saturday evenings from 7 P.M. to 10 P.M. The Belle of St. Petersburg operates year-round out of Vinoy Basin.

If you find yourself in Sarasota then a cruise on the beautifully appointed new double-decked stern-wheeler, **Marina Jack II,** is in order. It has both a luncheon and a dinner cruise.

The **Jungle Queen,** in the Ft. Lauderdale area, was ranked in 1979 by *Restaurant Hospitality Magazine,* as the 51st largest grossing independently owned restaurant operation in the United States. The Jungle Queen, a 19th-century replica, is the oldest operating dinner-cruise ship in Florida.

MISSISSIPPI: Some 70 miles south of Natchez on the Mississippi River sits one of the treasures of the land of cotton: Vicksburg.

A genuine two-deck paddle-wheeler, appropriately named the **Spirit of Vicksburg,** gives the tourist the opportunity to view the city from the same vantage point that the Union gunboats had on the afternoon of July 4, 1863.

The Spirit of Vicksburg provides a narrative cruise along the Mississippi and Yazoo rivers, taking the visitor along the attack routes used by the Union gunboats.

On a lighter side, the Spirit has a two and a half hour dinner cruise on Saturday evenings featuring a barbecue buffet dinner with entertainment. The boat is docked at the foot of Clay Street on the Yazoo canal.

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TRAVEL SOUTH

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NORTH CAROLINA: Chandlers Wharf in Wilmington, N.C., provides a maritime heritage of this historic waterfront between 1870 and 1900. The **Captain J.N. Maffitt** tours the Cape Fear River and the Wilmington harbor six months out of the year.

The Maffitt, during a 30-minute cruise, takes the visitor past the notable two-masted schooner the Harry W. Adams, Wilmington's own tall ship.

In October the river and the historic city is saluted with the Riverfest celebration. It is two days of reliving Wilmington's glorious past along with the river's romantic history.

Several other points of interest are described on the Capt. J.N. Maffitt: Governor Dudley's mansion, the home of the first elected governor of North Carolina, the Cotton Exchange and the battleship USS North Carolina.

The Maffitt operates from May through November at Chandler's Wharf at Two Ann Street.

SOUTH CAROLINA: The green moss on the old live oaks is draped like widow's lace across the Waccamaw and Pee Dee rivers as the **Island Queen II** cruises coastal South Carolina.

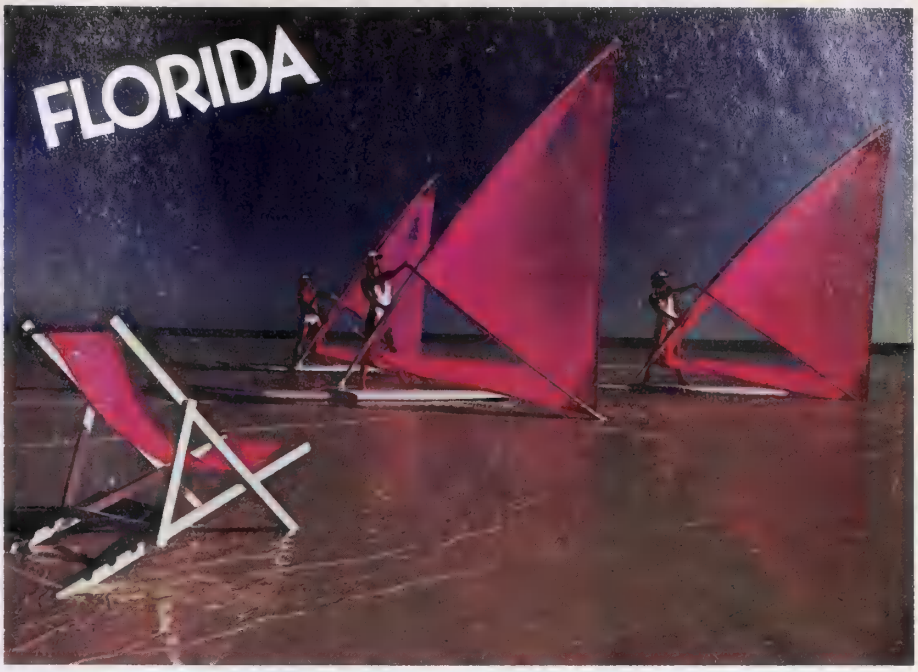
The Island Queen II, out of Murrells Inlet, provides a unique historical river tour. The three and a half hour adventure relates the history and legends of the many plantations that once operated along the banks of these waterways. Isolated Sandy Island, with its high bluffs, remains the home of some 22 black families that are descendants of slaves who toiled in the fields of the surrounding plantations.

Island Queen II is located at Wacca Wache Marina, 15 miles south of Myrtle Beach and 75 miles north of Charleston. The vessel operates from mid-March through October.

One cannot write about South Carolina and neglect the opportunity to touch on historic Charleston and the rivers that surround her. This is a city where you can have as much enjoyment just strolling the river banks as actually cruising the rivers.

Although the city, with all its water-

(Continued on page 49)



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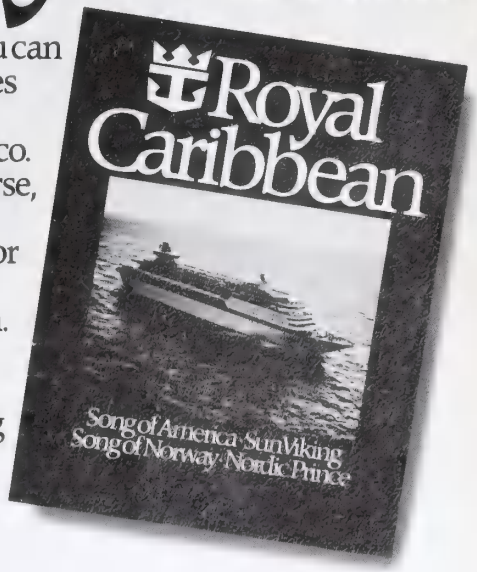
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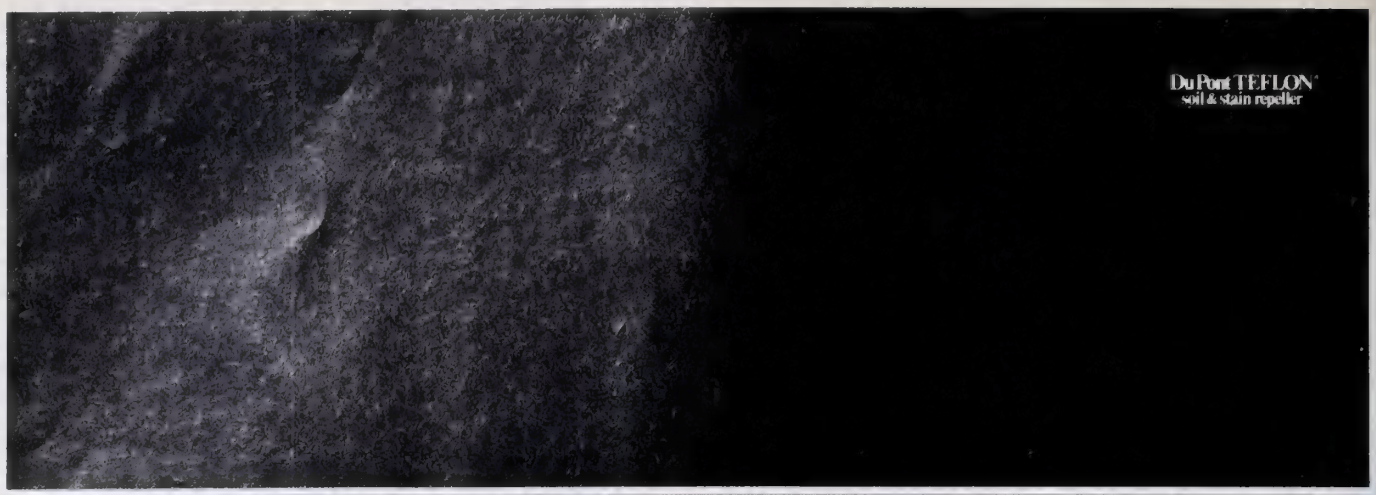
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TRAVEL SOUTH

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ways, does not boast a steamboat cruise, it does allow the tourist the opportunity to stroll up some of the most historic river banks in our country.

TENNESSEE: The Volunteer State has three navigable rivers—Tennessee, Cumberland and Mississippi. To the tourist's delight, all three bodies of water can be cruised by riverboat.

On the excursion boat **Sea Witch,** you can cruise through the beautiful Grand Canyon of the Tennessee River to Tennessee Valley Authority's Shellmound Recreation Area 39 miles downstream from Chattanooga. The festival takes place at this recreational area and includes a "pickin' and banjo fiddlin' " contest, music, square dancing, clogging, artists and craftsmen.

Besides the Fall Color Cruise, the Sea Witch operates year-round out of Ross's Landing Park in Chattanooga. It features both a luncheon and dinner cruise.

If you travel through Nashville, Tenn., on your way to the New Orleans World Fair, then a trip down the Cumberland River is in order. Today, the Belle Carol Riverboat Company keeps the memories of yesteryear's paddle-wheelers alive in Music City. The company has a fleet of three boats, the **Captain Ann, the Nashville Showboat** and the **Belle Carol.**

The Captain Ann is a twin stern-wheeler. The Belle Carol, 59 years old, was the first stern-wheeler to dock in Nashville in 50 years. The Nashville Showboat is pushed by another boat, in the tradition of all showboats. The first showboat was built on the Cumberland River by Noah Ludlow in 1818.

In commemoration of the forthcoming New Orleans World Fair, the Belle Carol Riverboat Company will launch the **Music City Queen** in early 1984. The Music City Queen will be able to entertain 400 passengers with dancing, music and superb dining on her two spacious enclosed decks.

The Belle Carol Riverboat Company cruises depart from Nashville's original steamboat wharf located in the heart of the city near Riverfront Park. The com-

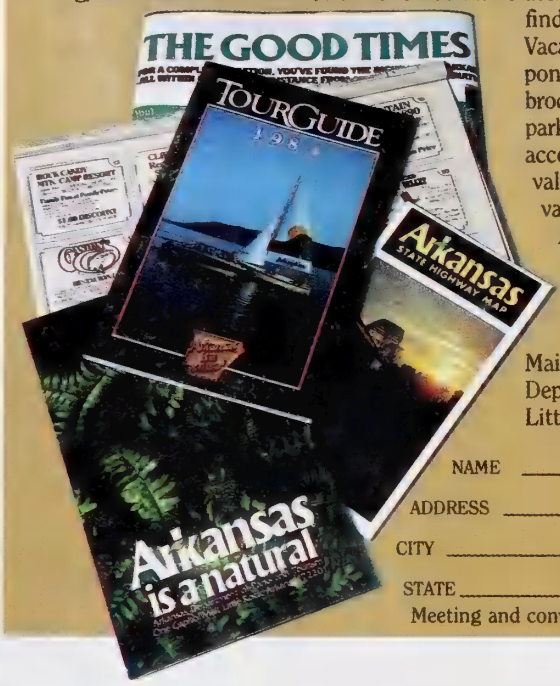
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TRAVEL SOUTH

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pany also maintains a private dock near the Opryland Hotel. The boats travel 14 miles round trip from downtown to Opryland and back.

The boat company brings in the spring and the fall with Maytime Champagne Entertainment Brunches, and October Fall Foliage Champagne Entertainment Brunches. During December Santa comes aboard for fun-filled cruises down the Cumberland River. For the romantic—in February they offer a very special Love Boat Cruise to honor St. Valentine.

Before leaving the Nashville area, a cruise on the **Cumberland Princess** might strike your fancy. This riverboat is owned by the Heather Lines in Hendersonville, Tenn. It tours Old Hickory Lake, which is a dammed-up portion of the Cumberland River. The delightful dinner cruise features views of the homes of country music greats.

Along the western boundary of Tennessee snakes the Mississippi River. For two centuries the "Bluff City," Memphis, has played host to river traffic. Today the Memphis Queen Line, founded by Tom Meanley in 1960, gives tourists a glimpse of the historic river.

The Memphis Queen Line has a fleet of four vessels. **Memphis Queen II,** built back in the 1950s, with her two decks, was one of the first all-steel passenger paddle-wheelers.

Her sister ship, the **Memphis Queen III,** is a triple-decked vessel decorated with gingerbread like the old packets that used to ply the river.

The **Belle Carol** (not to be confused with the boat by the same name in Nashville) is a single-decked, 65-passenger, true stern-wheeler.

What is a river without a showboat? The **Memphis Showboat** is a 599-passenger party barge chartered for large dinner parties and dances.

In 1984, the **Island Queen** will be added to their fleet. She will be 85 feet long with a beam of 26 feet, and will consist of three decks decorated in the true ornamental fashion. The Island Queen will cruise from Mud Island, the fantastic new Mississippi river park.

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TRAVEL SOUTH

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All boats depart from either Riverside Drive at Monroe in downtown Memphis, or from the Mud Island dock just across the harbor. The Memphis Queen Line operates March through December and the Island Queen Line operates April through October. Sightseeing cruises last one to two hours and include a commentary about the local river history by the captain.

VIRGINIA: If the romance of the river and the thrill of a splashing stern wheel appeal to you—but you are looking for more comfort and luxury than what you imagine an old steamboat can offer—then get ready for a big surprise.

The **First Lady** is the perfect floating palace. It is 110 feet long with a 34-foot beam. She cruises the Potomac River and is the first stern-wheeler in many years that has graced this flowing body of water. The First Lady is a magnificent replica of the 19th-century Mississippi steamboats. Repeating lion and floral patterns have been pressed into tin tile ceilings and floors. The beveled glass on the windows and bars are antique designs from Bourbon Street in New Orleans. The period light sconces with Lalique shades are from France. The rug in the First Lady Salon was loomed in Ireland. She is air-conditioned and heated for year-round comfort. The entire interior was created by the famous designer, Paul Enten.

The vessel cruises on the historic Potomac route where Revolutionary and Civil War generals left their mark on the nation.

The guest of the First Lady will visit, via water, historic Alexandria, Va., and old Ford Plant, Titanic Memorial, National War Memorial and Haines Point, the home of George Washington.

The riverboat operates 10 months out of the year with January and February as the off-months.

The **Carrie B** has been in service for 25 years as a tour vessel cruising the inner Norfolk Harbor on the Elizabeth River. This stern-wheeler navigates one of the world's finest natural harbors and includes a complete commentary on the Norfolk Naval Shipyard.

The Carrie B, like the First Lady, is an old steamboat replica—98 feet long, 22 feet wide. The boat carries approximately 300 passengers, and operates from mid-April through October from Dunmore Docks in Norfolk.

The most regal paddle-wheelers in our country today are the **Delta Queen** and the **Mississippi Queen**. They are the nation's river royalty, with plush carpets, elegant staterooms, top entertainment and gourmet meals. The Delta Queen and the Mississippi Queen move along the great rivers at eight miles per hour, visiting cotton and sugar plantations situated between such famous southern ports as Memphis, Vicksburg, Natchez, St. Francisville, Baton Rouge and New Orleans.

The Mississippi Queen is 384 feet long and carries 424 passengers. The legendary Delta Queen is 285 feet long and caters to 180 guests. These are the only two steamboats operating today that provide overnight accommodations. They leave from New Orleans, Memphis, St. Louis, St. Paul, Cincinnati and Pittsburgh on two- to eleven-night cruises. The paddle-wheelers sail the length of the Mississippi and Ohio Rivers with special emphasis in 1984 on the Louisiana World Exposition.

Special highlights of a trip on these vessels are stops along the way at such notable plantation estates as Rosedown (1835), Oak Alley (1839), Bocage (1801) and Nottoway (1859).

They have Fall Foliage cruises that sail the Mississippi and Ohio between St. Louis, St. Paul, Cincinnati and Pittsburgh. During Thanksgiving and Christmas there are Old Fashioned Holiday cruises. The Mardi Gras on the Mississippi cruises supply fun and the excitement of balls, costumes and festival decorations all without the crowds. Spring brings about the Pilgrimage cruises. Natchez, Vicksburg and St. Francisville invite lovers of history and of romantic traditions to step into the past for an enchanted visit through antebellum mansions of these cities.

Of course, the festival of festivals in 1984 will be the Louisiana World's Exposition. Four special cruises will be offered by the steamboats for this event, but the biggest spectacle will be the parade of ships to be held during the last week of May.

(Continued on page 54)

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TRAVEL SOUTH

Continued from page 52

LOUISIANA: Streaks of brillant red break over the west side of the mighty Mississippi. The morning is dawning and instinct tells us that the sun does not rise in the west; but in the Crescent City of New Orleans it does. It is at this point that the river makes a large crescent turn causing nature to reverse itself. Here boats plow upriver to the north to get to the Gulf of Mexico. The sun rises on the west bank of the river and sets in the east.

Anticipation and excitement await you as you board the beautiful **Natchez IX.** A haunting tune is played upon the keys of a steaming calliope. A penetrating antique whistle breaks the heavy morning air. The magnificent steam-powered stern wheel moves gracefully through the water throwing spray skyward. Crew members scurry around the deck; everything is made ready for a 22-mile, two and a half hour harbor cruise.

This lovely lady was christened in 1975. She follows a famous line of Mississippi River boats of the same name—nine in all. The present 285-foot model is the pride of the New Orleans waterfront. Her lines duplicate the curving hull and superstructure of the wooden packet of yesteryear. The Natchez IX accommodates 1,600 passengers and carries a crew of 35.

During the 1984 Louisiana World Exposition the Natchez IX, in conjunction with the Place d'Armes Hotel, will feature the Grand Entrance Cruise. Passengers will board at the Toulouse Street Wharf at 8 A.M. and cruise the Mississippi while enjoying a light breakfast, champagne and the sweet sounds of a Dixieland Jazz Band. The glamorous lady will land and disembark at the fair site at 10 A.M.

Next to the Natchez is berthed the **Bayou Jean Lafitte.** Although this boat is an excursion vessel, it has a unique offering—bayou and swampland cruises. Here is a blending of the charm of New Orleans's modern riverfront industry seasoned with the intrigue of the legendary pirate Jean Lafitte. The 45-mile cruise takes you down the Mississippi River past Jackson Bar-

(Continued on page 57)

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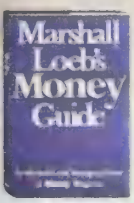
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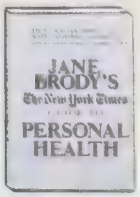
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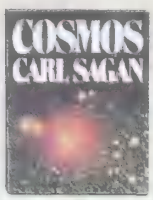
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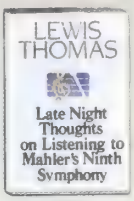
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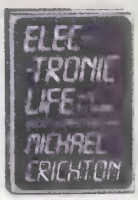
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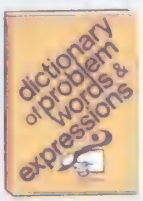
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Continued from page 54

racks, the Chalmette Battlegrounds and the Beauregard plantation home.

Halfway through this Mississippi River adventure you will enter Bayou Barataria. This open marsh and woodland is the land of the Cajuns, descendants of the original French Canadian settlers of the late 1700s.

On the Canal Street Dock, directly behind the International Trade Mart Building at the foot of Canal and Poydras Street, rests the stern-wheeler **Cotton Blossom.** The vessel was built in 1928 in Charleston, W. Va., converted into an elegant yacht in 1971 by P.A. Denny, and sold to the New Orleans Steamboat Company in 1972. Today she adds a unique sight-seeing experience to riverboat cruises. From her French Quarter berth she travels seven miles up river to the Audubon Zoo.

The Zoo Cruise combines two of the major attractions in New Orleans into one convenient package—a riverboat cruise on the Mississippi and a visit to the 58 acres of Audubon Zoological Gardens. Once you are at the zoo, you can return to the French Quarter on the Cotton Blossom or catch the St. Charles Avenue streetcar.

If it's dancing you like, then the riverboat **S.S. President** will be the one to cruise. The vessel boasts five decks, a capacity of 3,500 passengers and the largest dance floor on the Mississippi River for that "big band" sound.

On September 11, 1983 New Orleans Paddlewheels, Inc. christened the **Creole Queen.** This stern-wheeler is beauty in motion with gingerbread ironwork, Louisiana cypress woodwork, plush red carpet, elegant draperies and a Victorian bar. The Creole Queen is authentic both in interior and exterior. She is docked at the 1984 Louisiana World's Exposition and will cruise 20 miles up the Mississippi. The cruise takes you past Jackson Square, St. Louis Cathedral and the famous Café du Monde and French Market.

All of these vessels will operate during the 1984 Louisiana World Exposition and its 82-acre wonderland of fact and fantasy on the banks of the Mississippi River. *(To find out more information on riverboat travel, see Product Information.)*■

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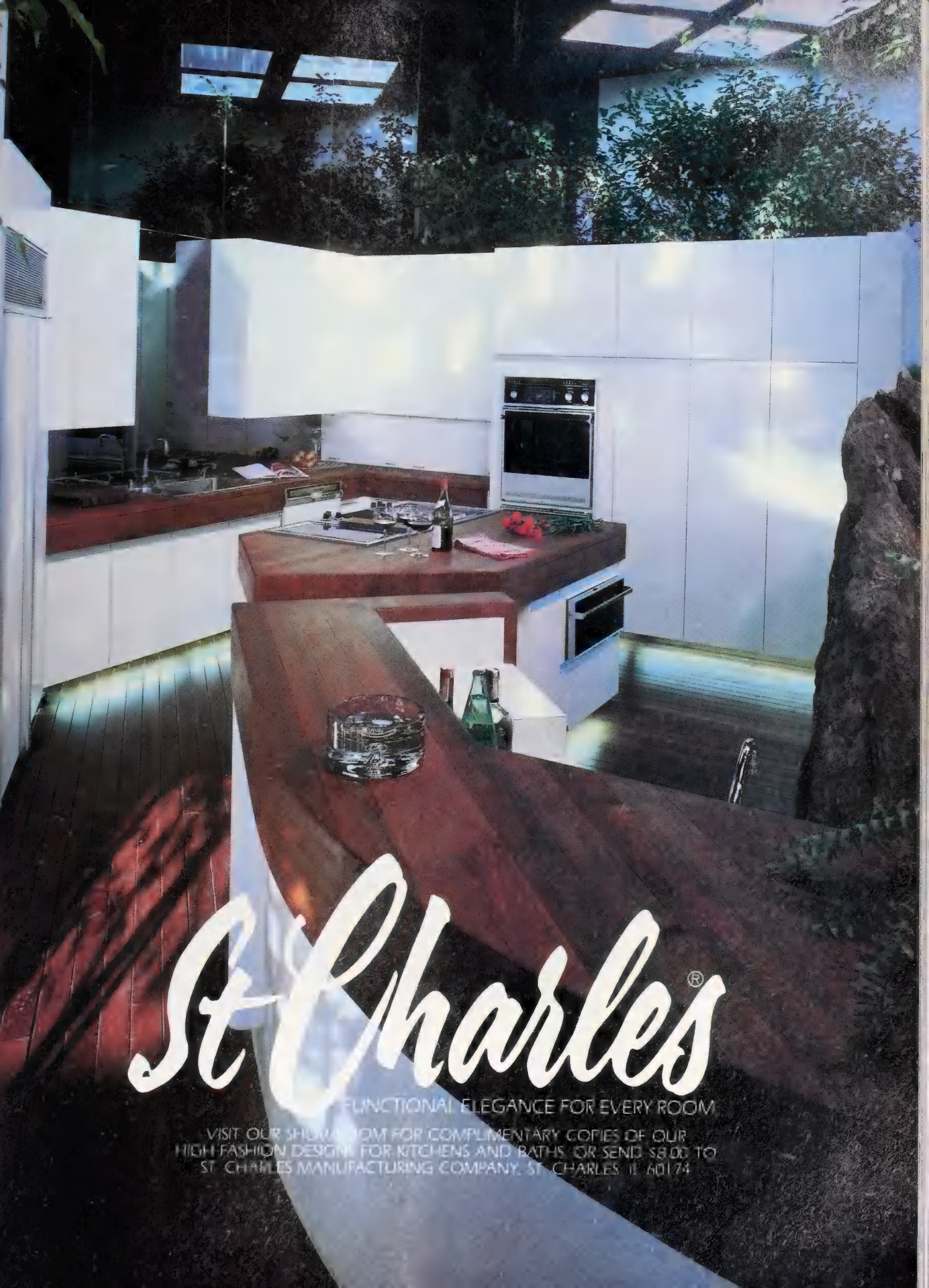
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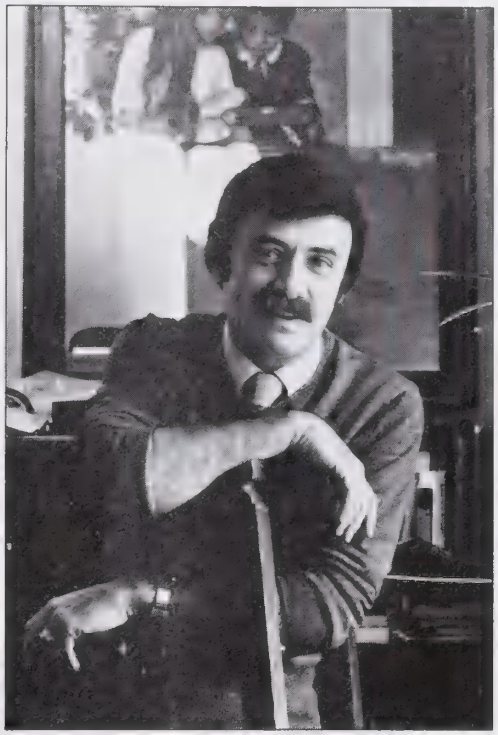
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GUEST SPEAKER

AS RECENTLY AS 16 YEARS AGO THE IDEA OF COLLECTING PHOTOGRAPHS AS ART OBJECTS WAS ALMOST UNKNOWN

Lee D. Witkin, whose New York gallery is devoted exclusively to photographic art, is superbly well-versed on the subject. With Barbara London he has written The Photograph Collector's Guide *(New York Graphic Society, $20). Prior to the opening of his gallery in 1969, he was both a writer and professional photographer.*



FRITZ HENLE 1980

Lee D. Witkin

The general acceptance of photography as collectible art, as something to hang on the walls, is a phenomenon of the last 15 years or so, and no one has been in a better position to observe this than Lee D. Witkin of New York City. When Mr. Witkin opened his midtown gallery—one of the very first in the country devoted solely to photography—few people thought it would succeed. Even Mr. Witkin was not sure. "It was a venture I figured I would try for about a year until I went broke—just something I wanted to do because I thought that these beautiful photographs were as much of a pleasure and an enrichment as an etching or painting. But every year kept passing and I kept meeting my bills."

Q. *Which photographers did you show in the beginning?*

A. That first year everybody was available. All of the great living photographers were actually flattered that I wanted to show them in this little walk-up gallery on 60th Street, and that included Edward Steichen, Margaret Bourke-White, Ansel Adams and Imogen Cunningham. Later on we had Brassaï, Lartigue and Bill Brandt—just everybody.

Q. *Not only has your own gallery flourished, but there are now approximately 180 photograph galleries all across the country? Can you explain this?*

A. Yes. It has to do with the way our society functions. We live in a time of a great consumer market. In the past, the collection of the arts was limited to the very wealthy or the very eccentric. Nowadays middle-class people want to collect things for investment or for status, and many of them have the money to do so—especially in America. Almost everybody wants some "art" in his house.

Q. *And they consider photography art?*

A. Well, it isn't art, you know, it's an "art form," just as oil paint on canvas is an art form and watercolor is an art form. But, at this point people *do* seriously accept someone working in the medium of photography as an artist—or a great artist, as in the case of André Kertész who is one of the master image makers of the 20th century. Or people like Imogen Cunningham, Edward Weston, Berenice Abbott—they were all artists who chose to express themselves with a camera.

Q. *Do many people come to your gallery looking for investments?*

A. Yes, because a lot of people nowadays are "psyched-out" to *buy*—to collect for investment purposes. I sometimes annoy these potential clients when I refer them to books and other time-consuming things. They really don't want to read books about photography. They really don't want to understand what a photograph *is* and why a photographic print is different from an etching—why there is no limited edition. What they really want is for me to say, "Yes, buy this photograph, and I can guarantee that in two years it will be worth twice what you paid for it." But there are no guarantees. Looking for an investment doesn't seem a very good motive for starting a collection because there has to be an enthusiasm to do it well. A person has to have, first of all, the passion—the overwhelming desire—to collect, because in spite of the mass craze for collecting on all levels (individual *and* corporate), it still remains a very particular and peculiar occupation. Not everybody wants to indulge in it.

Q. *What advice would you give to a person who* does *have a passion for collecting photographic prints?*

A. Decide what you can afford to put into it each year. There are so many wonderful things in galleries, museums and antiques shops you can certainly find something you love in your own price category. For instance, if you want to collect daguerreotypes, those of outdoor scenes or famous people—anything unusual—will cost the most,

(Continued on page 138)

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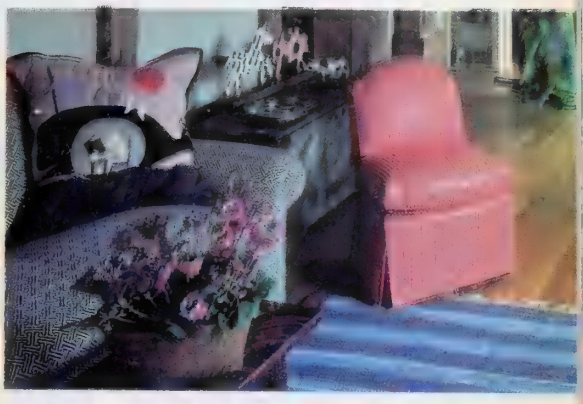
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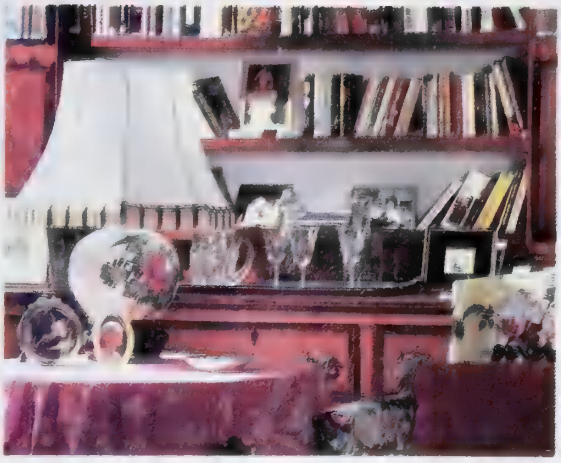
HOUSE
BEAUTIFUL
MARCH 1984

ROOMS
YOU LOVE TO COME HOME TO





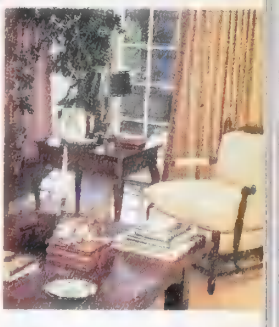
When you open the front door and your house greets you like a friend, you enter rooms you love. They define a world according to *you*, filled with the things you love, patterns and textures that spell comfort. It could be a world of sprightly chintzes or of old quilts, of candlelight and ceiling beams, great fireplaces and sunlight streaming through the windows. Mostly it's a special harmony that makes you leave troubles on the doorstep. On the following pages you'll find an armful of ideas to help you make *your* rooms wonderful, tranquil places to come home to.►













ROOMS
YOU LOVE TO COME HOME TO

Up to its rafters in comfort, this multipurpose room is richly endowed with newly crafted pieces whose origins are rural America

A room complete in itself, a real live-in room that lacks only somewhere to sleep—that's what this family asked of interior designer Paul Leonard. He produced a living room with music corner, including a grand piano (not shown) plus an elegant dining area *(below)* that looks out on the terrace. Working with the room's own color, a pungent pumpkin, Mr. Leonard drew on Hickory Chair's American Digest Collection, furniture reproduced from originals found in small regional museums. Upholstery fabric by Hinson & Co.; dining chair fabric from Quadrille.►

Editor PATRICIA CORBIN

The furniture in the American Digest Collection reflects rural adaptations of English, French-Canadian and Alsatian-German country traditions. *Below:* a pair of armless pull-ups teamed with a classic gateleg table.



ROBERT GRANT



ROOMS
YOU LOVE TO COME HOME TO

Dining, entertaining, relaxing—all can be done with ease in one magnificent space

"It's a very thorny world out there. Home is where you shut it all out, where you are the one who decides what works and what doesn't," says interior designer Katherine Stephens. What works is the multipurpose living arrangement in this grand-scale dining/sitting/entertaining room she created for the New York City Kips Bay Boys' Club Decorator Show House. She decorated it for an imagined two-career couple who want a room in which they can be at their best together without working hard at it.►

Editor JASON KONTOS

TOM YEE



ROOMS
YOU LOVE TO COME HOME TO

Folk art adds grace notes of whimsy to the traditional warmth of a restored farmhouse

A Connecticut farmhouse erected in 1750 is home to a California antiques dealer, Beverly Ray, when she travels to the East on buying trips. Purchased about seven years ago, the little house reflects two decades of collecting with a pro's sharp eye to quality. Mrs. Ray, whose shop—Beverly & Partner—is in Newport Beach, Calif., loves old wood furniture, hooked rugs, quilts and spatterware. And to add punctuation marks of wit and charm, she has filled her rooms with delightful folk art, mostly from the 18th and

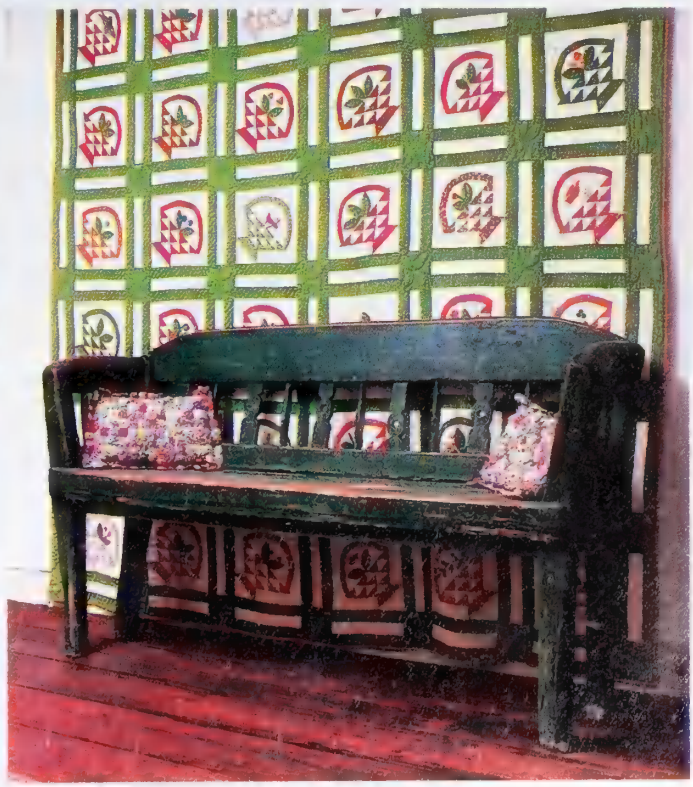


19th centuries. The color of her living room (*below*), called Yorktown Green, acts as a perfect "primitive neutral" background for the furnishings and antiques she has collected. The room is original to the 1750 portion; however, the remainder of the house was added on in parts beginning around 1820. The staircase (*below right*) leads into the relatively old part. The treads on each stair are handmade hooked rug pieces. Both rugs on the living room floor are hand-hooked as well.► *Editor* MARY EMMERLING



Cast iron door stops from the '30s and '40s dot the handmade staircase *(below).* "Flower Basket" quilt, c. 1855, is behind a New Mexico wagon seat, c. 1820–30 *(bottom).*

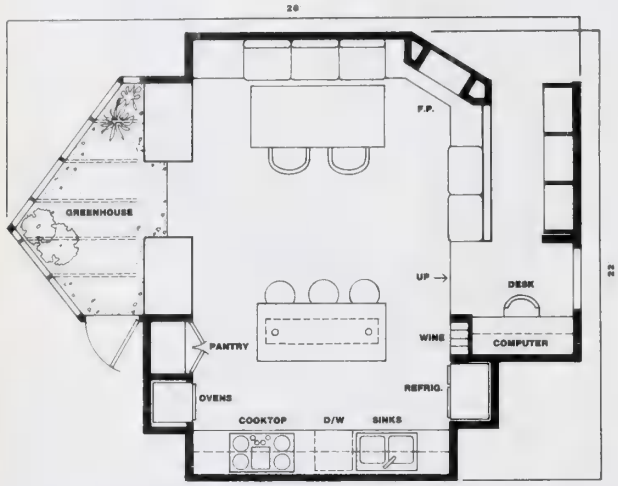




MICHAEL SKOTT

ROOMS
YOU LOVE TO COME HOME TO

This best of all possible kitchens has everything to make family life a pleasure, including a greenhouse and a computer center





WILLIAM P. STEELE

This room brings to mind visions of joyful family gatherings, both daily and on special occasions: children settling down to homework while parents cook, informal fireside dinners with guests, teenage spend-the-night parties with futons spread out on the tiled ledge around the fireplace. The possibilities are endless, just as Ristomatti Ratia intended when he planned the design. "I think this room represents the way families want to live today," says the chief designer of Marimekko.

The room has many features that are longtime favorites in a dream kitchen—a fireplace *(right)* and a greenhouse *(below left)*—and some new pluses as well, such as a home computer with its own desk and storage cabinets. The greenhouse and computer center flank a large central space that is divided into a work area and dining/living room *(see plan)*. All areas are open to each other for a feeling of spaciousness, but the distinct divisions mean that several activities can go on at one time. As in any good kitchen plan, the cooking area is completely protected from traffic.

One of the room's greatest advantages is its flexibility. The tiled platform, furnished with futons and loose cushions, acts as a seating ledge for meals and a banquette for lounging—it also makes a soothing place for a Sunday afternoon nap. The table with wheels on two legs is equally flexible. Rolled into the center of the room, with smaller chairs, it can seat six or more, and it can also be pushed close to the fire.►





With its activity centers and intimate dining arrangements, this kitchen seems to wear a "welcome" sign for family and guests



Inset, above: **The computer has its own desk and storage cabinet. On nearby shelves, part of a new modular system from St. Charles, other electronic equipment is stored.**

This bright, high-ceilinged room was designed to accommodate a variety of activities while maintaining a sense of order. Ristomatti Ratia explains: "The room can handle everything—children at computer games, shopping bags, dinner party preparations—without ever looking really messy because the height of the ceiling and the heavy structure of the beams take your eye up and over whatever may be on the counter or table. Very sleek, streamlined kitchens only highlight mess, and make it look worse."

In addition to the raftered ceiling, more visual excitement is created by a rich variety of white textures: white Formica for cabinets in the work island; the crisper texture of tile for tabletop, seating platforms and floors (in



work area and computer center); the softened white of pickled oak flooring in living/dining area (white paint was brushed on, then wiped off somewhat to let the grain show through). Stoneware on the table and in the rack above the work island provides yet another white texture. All of this white, plus light streaming in through skylights and greenhouse walls, makes the generously sized room seem even more spacious. The soft color of the cabinets and countertops in the work area *(left)*, repeated in the stripe on futons and loose cushions, creates a subtle accent for the white surfaces.

(Continued on page 134)

Editors KATHLEEN MAHONEY *and* BEVERLY McGUIRE

Kitchen Pluses

- Flexible features abound. The dining table has wheels on two legs so it can be moved into the middle of the room or near the fireplace. Dining ledge cushions are really futons which can unfold for sleeping.
- The kitchen seems an ideal place for a computer because recipes and household records can be stored conveniently.
- Tile-top table and heavy, white-painted bankers' chairs give pleasant weight and substance to the airy room.
- Fine details: elaborately beveled edges for countertops; a spice rack on rollers attached beneath overhead cabinets; recesses for ovens, refrigerator and wine rack.

St. Charles cabinets and modular wall unit; Danish Beige Formica ColorCore countertops; Formica facing for cabinets; Thermador cooktop, oven and dishwasher; Sub-Zero refrigerator; Elkay sink; American Olean tile; Bruce oak flooring.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





"I'm an independent Westerner," says Nancy Clark Reynolds. Minutes from the Capitol, her frontier style comes to the fore.

FOR LOVE OF A LOG CABIN

A ranch-bred city dweller claims rustic territory in the nation's hub

"To be able to come into my driveway every night and see this is a dream come true," says Nancy Clark Reynolds. The well-known Washington, D.C., lobbyist and hostess has indeed brought past and present into harmony, combining a yearning for the Idaho ranch of her childhood with the exigencies of her busy life in the capital. Only minutes from downtown, this suburban log cabin was a rare find. "A friend in the neighborhood said, 'Nancy, you must have it—your name is on it!' " ►

FOR LOVE OF A LOG CABIN



The living room showcases a varied collection, including another prized log cabin in miniature. Antique game boards provide a graphic display *(inset, opposite)*; white walls add a brightening element to the wooded space.

In a room that's Western at heart, this Idahoan feels at home again

There's an irresistible mix of personality and country comfort in Nancy Clark Reynolds's cabin, shaped with the help of Lyn Peterson of Motif Designs. When she bought the cabin, originally built from a kit by New England Log Homes, first priority was to brighten the interior. Floors were bleached, walls painted white and two windows added to help take advantage of the cabin's setting. "The four seasons are *all* brilliant here," she says.

Furniture in the living room is from Ethan Allen's Country Craftsmen Collection and shares a kinship with decoys, weather vanes, baskets and antique game boards. ►

Stone-washed denim from Ralph Lauren Home Collection; accessories from Cherishables and Marston Luce Gallery; "Perma-Shield" windows from Andersen; window grilles, Webb Manufacturing Company; Adirondack handcrafted furniture (*previous page*) by Jerry Farrell for Rustic Furnishings





FOR LOVE OF A LOG CABIN

Whimsical, cozy, personal—the dining room is all a country room should be: simple furniture and light-hearted display.

The kitchen is one more place to enjoy special treasures

As an energetic hostess, Nancy Clark Reynolds needs a house that accommodates her guests comfortably. The easy flow of space downstairs, for example, is adaptable for parties of all sizes. And the dining room, with furniture also from the Country Craftsmen Collection, maintains continuity with its hospitable arrangement accented by an antique chandelier and yellowware.

The adjacent kitchen is a bright spot of modern efficiency with its white cupboards and appliances, lively white and blue wallpaper and track lighting—the cabin's major source of illumination. *Below:* Atop cupboards in this cheerful workspace wooden animals collected worldwide march toward baskets.►

Snowflake wallpaper from Ralph Lauren Home Collection; track lighting from Halo. AT&T Exeter phone, appliances from Sears's Kenmore Collection.




FOR LOVE
OF A
LOG CABIN



Nestled in the eaves, a ruffled bedroom at once grown-up and girlish

The blue and white bedroom is downright cozy and is Ms. Reynolds's favorite place to relax and retreat. "My bedroom now reminds me of my bedroom at the ranch," she says. "I just snuggle down as I used to as a kid." ■

English Style at Home in an American Barn

"I've loved the English look for years—pictures on ribbons, chintz you can wash and wash"

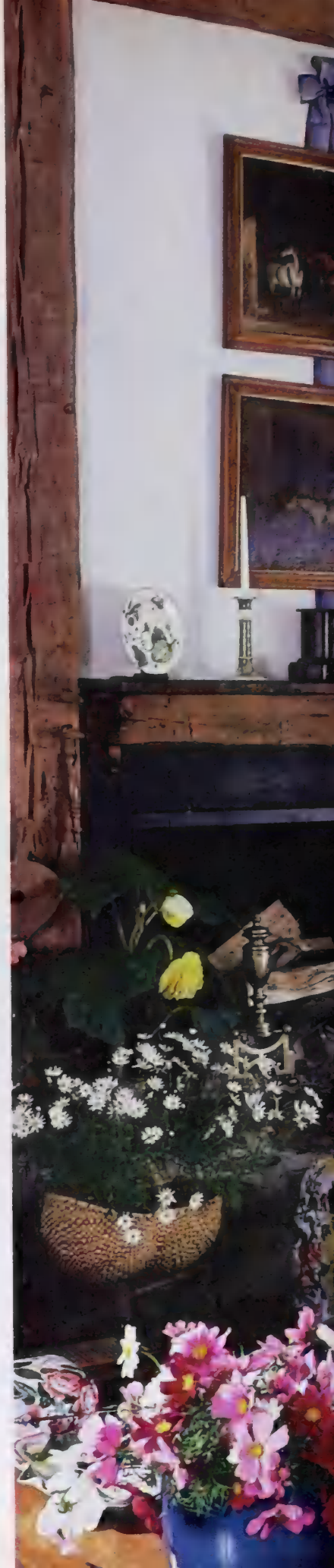
Imported chintz, Sheraton tables, antique porcelains, paintings hung on ribbons—these might seem unusual elements for decorating a converted cow barn, but Barrie Vanderpool loved them enough to try it.

"I'm tired of the phrase 'English country house look,'" says Mrs. Vanderpool, who spends weekends here with her husband, Wynant, and their family, "but it *is* what I like. For some people stripped pine furniture, lots of baskets and stenciled floorcloths might have seemed more suitable in these cottagelike rooms with their old posts and beams. I decided, however, to use the things I love." Denying that it takes unusual confidence to use rich fabrics and English antiques in a barn, Mrs. Vanderpool claims it's not confidence but nerve. "I try a room one way, then if I don't like it I do everything over. I change things until I get them right, then never change again." Her living room *(right)* is a good example. Far from seeming too formal, all the furniture looks comfortable and right at home. A friend says, "Barrie has a flair for making things look settled in." Mrs. Vanderpool's easygoing attitude toward her fine things helps further this atmosphere of comfort. She hangs the watercolors her husband paints next to Audubon prints and believes that people should put their feet up wherever they like. "After all," she says, "chintz looks better and better the more it's washed." ►



JOE STANDART

The Vanderpools' small 1810 cow barn, converted to housing 10 years ago, sits in an apple orchard.



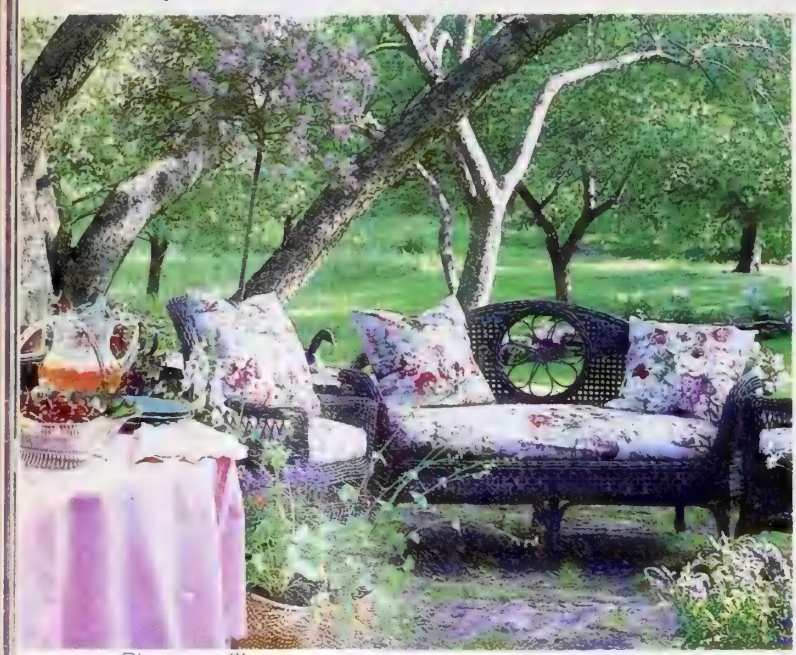


AT HOME IN AN AMERICAN BARN

"I GO INTO EVERY ANTIQUE SHOP I SEE—EVEN THE JUNKIEST—BECAUSE I NEVER KNOW WHAT I MAY FIND"

Last spring, when Barrie and Wynant Vanderpool first saw their barn, the viburnum and lilacs were in bloom: "We could smell the flowers as we drove up, and we fell in love." Small by normal barn standards, the house was just what they wanted: "Something compact and easy to maintain," says Mrs. Vanderpool. "I didn't want acres of shining floors to care for." Most rooms in the house are tiny, but the high-ceilinged living room gives the illusion of spaciousness.

Converted for living 10 years ago, the Vanderpools' barn retains its original shape, and original features remain—heavy timbers in the living room and stone walls in two bedrooms. Although the house was a bit too rustic for the Vanderpools' taste, they did no remodeling. "I'm a collector," says Mrs. Vanderpool, "and don't believe in putting money into things you can't take with you." Her passion for collecting extends far beyond antique porcelains and English and American furniture. It includes "upholstered chairs with charming shapes" like those in her living room *(pages 84 and 85)*. When she finds them at second-hand shops she buys them to store for future use. She is on constant lookout for side tables and lamps ("you always need those"), as well as for accent pieces, like the Victorian plant stands in the dining room and antique bed and table linens.■ *Editor* PATRICIA CORBIN



Plump pillows on wicker furniture make the terrace (above and on cover) *a comfortable outdoor room.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Two walls of windows in the small dining room provide views of the terrace, the apple trees and four bird feeders hanging outside. Mrs. Vanderpool made the decoupage screen in the corner. (For more on the art of decoupage, see page 31.)

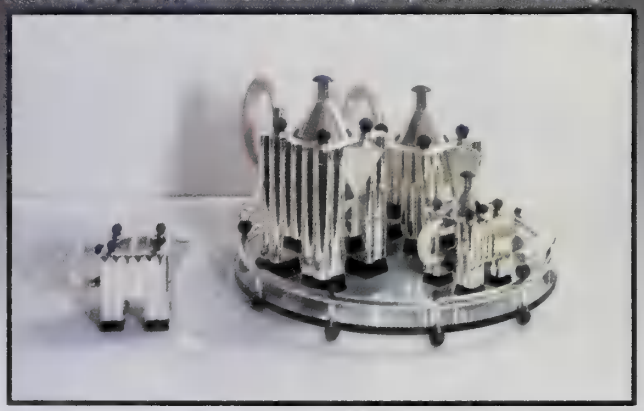


THE TEA SERVICE AS ARCHITECTURE

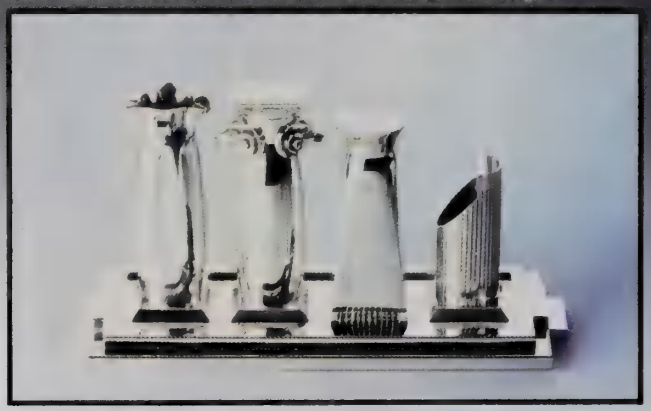
Created by top international architects, these silver sets infuse new energy into product design

When Alessi, the Italian tableware manufacturer, challenged celebrated architects to reinterpret the pedestrian tea and coffee pot, the results proved controversial, whimsical and artistic—as expected. Charles Jencks crossed a Greek column with a creamer, Stanley Tigerman took the idea of a lipped vessel literally and Richard Meier sculpted Cubist forms. Alessi originally planned to mass-produce the pots in stainless steel but, because of their intricacy, may only manufacture a few simpler forms. The sterling sets, on view at the San Francisco Museum of Modern Art, are for sale—$10,000 to $30,000 through the Max Protetch Gallery, NYC. ■ —CLAIRE WHITCOMB

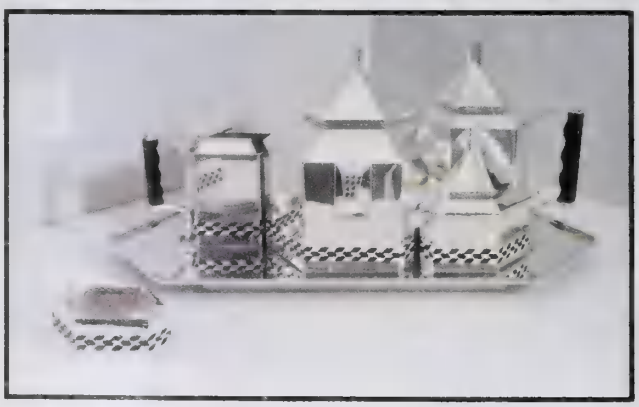
Post modern tea: Michael Graves has given spouts to mini-buildings.



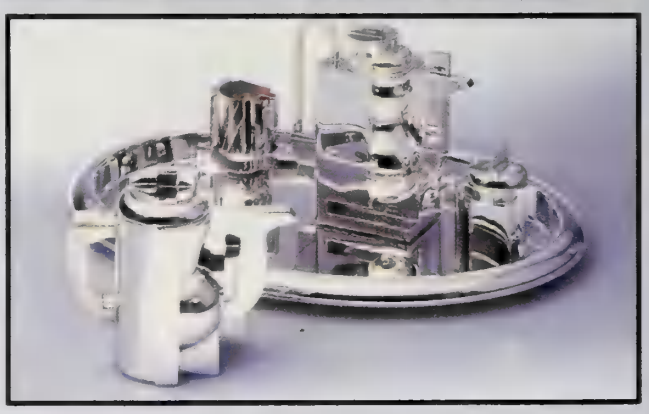
Ionic columns even serve Charles Jencks's cream and sugar.



Like a puzzle, Paolo Portoghesi's geometric set fits in its tray.



Richard Meier's constructions recall the forms of Cubist painters.



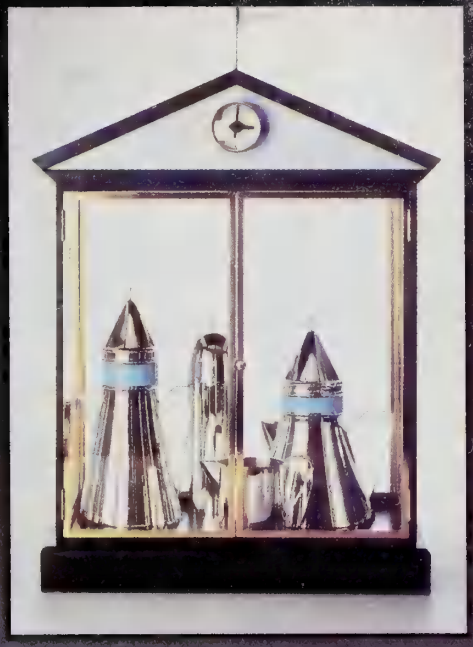
The handles of Kazumasa Yamashita's lids spell "T" for tea, etc.



Robert Venturi's decorative indulgence: whimsical engravings.







Above: Lipped pots and a hand-held tray from Stanley Tigerman.

Right: Aldo Rossi's signature motif, the cabana, clocks tea time.

Below: Alessandro Mendini's tea set is a winged design victory.



ALL PHOTOS COURTESY OF MAX PROTETCH GALLERY EXCEPT MENDINI TEA SERVICE, CARIN RILEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The great plus is its 800-square-foot wing with Palladian window







JOSHUA GREENE

THE NEW AMERICAN SPIRIT IS

UPLIFTING AN OLD FARMHOUSE WITH LIGHT-FILLED SPACES



It began as a tiny old farmhouse. Then, with an ingenious new addition comprising a family-size kitchen for entertaining, an airy, bright sitting room and generous guest quarters, space for living was almost tripled. The owners wanted their updated house to be warm and personal, with simple country antiques, delightful folk art and handmade objects. Together with interior designer Mimi Horton, they combined traditional crafts with some witty surprises that create a youthful spirit.►

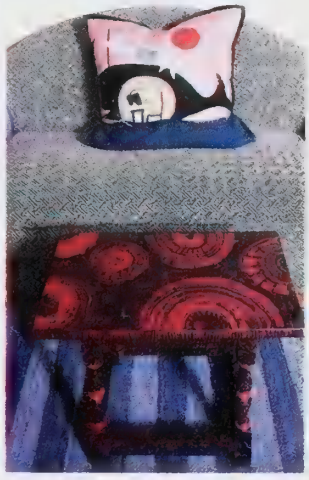
Architect Arthur Ballman's colonnaded addition and the extension with its Palladian window (top) *alter the size and style of the original farmhouse* (top left), *but not the spirit. In the new sitting room* (left), *curtains are chenille cotton; the washable slipcover is pure linen; the rug is wool—all easy-care materials.*



THE NEW AMERICAN SPIRIT

The original post-and-beam living room *(left)* creates a strong lineal background for the crisp color and lively chintz pattern. Raspberry-pinks and clear blues are perfect foils for the naive carved animals and "fancy-work" painted furniture. To keep the room as bright and light as possible, the beams (once a very dark brown) were lightened to blend with the pine clock. Bright majolica pottery, a collection of fish, woven cotton rugs and bamboo matchstick blinds keep the look lighthearted and simple. The decorating is geared to lively fun, and nothing is "off limits" here or anywhere else in the house: The ambience is meant to be unreservedly inviting and completely child- and animal-proof. (There are five children, two cats, visiting dogs and friends in and out all the time.) The whole house is infused with a youthful spirit keyed to the family's casual and comfortable way of living.►

Mellowed with age, the original living room is a haven for crafts





The whimsical "Jonah-in-the-whale" pillow (top) *was designed and sewn by Robin Thew; it is an artful combination of quilting and appliqué work. The red knothole-painted table in front is in a "ring cut" design by Bobbie Trippe. The antique smoke-painted chest* (above) *is an excellent example of an old American folk craft; the pig and pony silhouettes are new.*



The handsome new kitchen (above) *is a work place as well as an entertaining room. The tone here, as throughout the house, is playful and fun: Favorite animals and flowers are in tiles by Barbara Helmeci; vegetables and birds in wall plaques and a floorcloth are by Mabel's. The little dining room* (opposite) *is built around what was once the outside well and is now used as an indoor garden. Walls are a mellow putty color to offset the heart collage by Mellie Cooper.*

When the owners and their designer, Mimi Horton, went to work on both the new and old portions of the house, they chose a unifying theme of folk art, American crafts and unpretentious antiques, creating cheerful rooms that act as lively entertainments. There are visual delights in corners filled with amusing collections and whimsical art. The big sitting room fireplace has a carved sheep that stands sentinel; and in the dining room a giant wooden rabbit crouches under an indoor garden. Here *(right)* artist Veva Crozer has charmed a bedroom with her stenciling art (including the sheet border). She's also turned a window into a garden *(far right):* stenciled hollyhocks on rice paper shades. ■ —PATRICIA CORBIN





FOR MORE DETAILS, SEE PRODUCT INFORMATION



Handcrafted ingenuity—stenciling, wood carving, folk painting—spreads wit and charm throughout

THE NEW AMERICAN SPIRIT IS A

FAMILY HOMESTEAD PRESERVED AND MAINTAINED

Six generations have bestowed their love, money and hard labor on a Vermont farmhouse that has kept them united in a bond of proud ownership

By BARBARA J. SMITH

It's a special place, easily worth the six hours it takes me to drive there. The interstate highway seems endless, but the last 45 minutes of narrow twisting roads find me wide awake with the same sense of anticipation I felt as a child. As with many villages in Vermont, the approach to mine is heralded by a 35 mph sign, followed by a few houses, the church, the post office, the general store—they are mentally acknowledged in passing—and then I turn up the driveway leading home. Gravel abruptly changes to grass and old ruts that guide the car up the hill, around past the back porch and into the carriage stalls of the barn.

Sometimes the porch door opens and relatives spill out with greetings, but just as often the house is my only welcome. The first step into the kitchen brings on that comfortable-as-old-clothes feeling—a sense of surety and permanence. The house has its own unique smells of lingering wood smoke, a hint of sun-dried linen. I have to visit each room immediately—reassuring myself it's all as I remembered, but also to see what improvements may have been made since I was last there. Then back to the kitchen to start the wood-burning stove, put water on for coffee and settle down with "the log"—the house journal kept daily by those in residence. It includes some five decades of commentary written in spidery script and childlike print: who had what adventure, the problems encountered in starting the furnace, who painted the bathroom and why it's just *that* color, or a passing hello from visitors who have spent an afternoon rocking on the front porch.

This is our family house—owned, supported and used by a family corporation whose members span four generations. Cousins once or twice removed from me are as firmly linked to memories of the place from earliest childhood on, just as I am, and just as much committed to the house's preservation.

It's a rambling Federal farmhouse, built in 1836 by my great-great-grandfather for his young bride in obvious anticipation of a large family. The six bedrooms were gradually filled, and over the years bay windows sprouted, an ell was added and porches were acquired front and back. Not far behind the house an ample barn was built for cows and horses, with a smaller milking shed and chicken coop extending back into the field beyond. As was customary then, the eldest son remained in the house when he married. My great-grandfather, the second eldest, built a house next door for his family; his six children were as much at home in the one as the other. Family was important; the rural isolation of a small town in turn-of-the-century Vermont helped create bonds that remained unbroken even after the children had grown. With the death of their uncle in the 1930s, my grandmother and her five brothers and sisters formed a corporation and obtained a bank loan to buy the house and keep it family-owned. The resulting stock shares were divided according to the amount each had contributed toward the down payment, and a system of levying a yearly assessment per share was started to cover mortgage payments and the yearly expenses of keeping the house as a second home for all of them. The Homestead, as they called it, answered their need to remain close to each other and to their father—to have a home in their new lives *and* in their past.

Their families grew up with The Homestead as an inextricable part of their summer vacations. The house could accommodate several families at a time, and vacations

were often planned so they would overlap, allowing both time alone and together. Like my father's summers, mine were spent with a continual stream of cousins, swelling the ranks of my immediate family. The milk shed and the chicken coop held rival clubs; the hayloft in the now-empty barn became our playground. There was a rowboat for navigating the pond across the street—used in capturing painted turtles sunning on lily pads—and an endless variety of amusement that rivaled anything summer camp could ever offer.



1910: Uncle Clarence and Aunt Ella outside front (south) door.

For adults, perhaps, it did fall short of our Shangri-la. Adaptability—to other families' time schedules, housekeeping systems and eating habits—has always been a pivotal factor in the success of communal living. Compound this with ancient, outmoded appliances and one finds the true test of an in-law's ability to cope in a spouse's family domain. But the small irritations and differences in personality usually remained below the surface; what dominated was the ambience. The furniture and accessories were predominantly those that had always been there—the books, the stereopticon and slides, the old piano and music box, all the paraphernalia of my ancestors' family life remained available for daily use with only a few select treasures removed to private homes. The wood-burning stove was the only cooking facility for years; and the washing machine, to judge by its performance, was an early test model. Homestead living fell somewhere between pioneer life and an extended stay at a quaint country inn, complete with period furnishings.

In true Yankee fashion, it has always been understood that though the concept was that of a vacation home, as much time was to be spent on maintenance and repair as on idling along trout brooks or cooling off in the swimming hole. This policy has helped keep bills to a minimum and also ensured that the younger, city-bred generations stay connected with their Puritan roots. Having three able-bodied people in residence has meant the barn could be jacked up and foundations relaid; one adult with an entourage of small fry is sufficient to tackle repainting a porch floor. Recent years have found us between generations as the current batch of young adults is slower to marry and start families. The single set tends to spend long weekends rather than weeks at a time. To pick up the slack in maintenance, we have lately tried some work weekends—long weekends in September when 10 to 15 adult family members visit The Homestead for two days of concentrated labor.

Eight hours a day is spent in intense physical effort—a strain, perhaps, for those accustomed to desk jobs; those unable to stand up to the physical rigor busy themselves cooking and carrying liquid relief to the work crews. The evenings have the look and feel of a logging camp. A hearty potluck dinner is served at the big table and conviviality continues on into the small hours. Working together has broken down any feelings of reserve created by separations of time and distance. New in-laws and cousins who've recently become involved, find getting to know the family easier, and there is no question of belonging, whether you own one share of stock or 20, after you scrape and sand 15 pairs of shutters.

1976: The front door is now on the western side.



For many, the idea of driving six hours each way to spend a weekend at hard labor may sound like folly, but aside from the lure of family, it is the amount of time spent and the aches endured that has made the house so special to six generations of us, and keeps us coming back for more.■

DECORATING SCRAPBOOK

In the hands of a master the fundamental tools of decorating and design—color, scale, pattern, texture and detail—become the ingredients of art. On these eight pages, beginning here with a living room by John F.Saladino, four decorators analyze their own approach to working with creative materials. Each pair of pages is organized to show "cause and effect," as in this low-scaled living room whose windowed space is maximized by color. For further discussion of these decorators' methods see On Decorating & Design, page 12 of this special be-sure-to-save decorating issue. ▶

PETER VITALE





Color: An unconventional use of pink makes this living room an extraordinary example of space expansion. John Saladino painted bare wood floors transparent pink to reflect light, then used pink again in a velour-textured carpet that wraps a banquette seating system.

CARIN RILEY

DECORATING SCRAPBOOK

The challenge set before Mariette Himes Gomez was that of achieving a balance between texture and scale in this easy sitting room. Cotton and wood are the sole materials used. For example, the rough Adirondack-style twig table harmonizes with the barn beams overhead, a collection of hand-painted chests, the playful decoys and natural finish floors ▶

WILLIAM P. STEELE





CARIN RILEY

Texture: The decorating tool for the uncluttered country look Mariette Himes Gomez wanted. Cotton's the choice: a rag rug (smooth underfoot but rough to the eye), antique cotton ticking to cover the pillows and the natural texture of cotton quilts hung like paintings or draped like blankets. Mrs. Gomez calls this a "primitive room," referring to its textured charm.

DECORATING SCRAPBOOK

Successful blending of pattern with pattern depends on a strong unifying anchor: color. For an elegantly traditional decorating style Friederike Kemp Biggs based her color on a Spode plate *(opposite)*, one of a favorite pair. Its peach tone inspired the Jacobean chintz covering the sofa and chair. The plate's blue works with the cotton stripe of the ottoman and the softer blues of the tripartite painting. ▶

TOM YEE





Pattern: A collection of beautiful old Spode is the decorating base of this redone living room by Friederike Kemp Biggs. Peach petals are repeated in the chintz, blue flowers in the stripe and the unusual tripartite picture, and ivory ground in the subtle dhurrie on the floor.

DECORATING SCRAPBOOK

The subtle control of pastels is one of Georgina Fairholme's signatures. To give this room a lighter-than-air charm she built a theme of sympathetic tones to coordinate with her client's love of hyacinth blue – neither blue nor violet. Hand-worked details abound from the painted bed to the lace edgings to the double-shirred drapery valances. ■

TOM YEE

Editor JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION





CARIN RILEY

Details: Pretty scalloped edges of small pillows on the bed, little touches of fresh freesia and blue-and-white Cantonware, soft gradations of blue-to-violet and ivory-to-sunshine-white reflect the delicate sense of detail of Georgina Fairholme



From the first blush of crocus to the last burst of azalea, this spectacular garden creates continual fireworks displays of brilliance from a million blooms

MIRACLE GARDEN:
NONSTOP COLOR FOR SPRING



Not long ago, Ruth and Jim Levitan moved to Connecticut. They bought a less-than-perfect developer's house even though Ruth's mother called it "a shoebox in the woods." The one-acre site—high on charm but low on sunlight—was what inspired them. They didn't know a poppy from a peony, but they knew they loved nature and wanted a dream garden.

They cleared trees and set out to create a conventional landscape. However, gentle slopes became Everests at lawn-mowing time. And hopes for a beautiful foundation planting were dashed when a dozen mail-order shrubs turned out to fit better in a drinking glass than in the four-foot holes Jim had optimistically dug for them. Disappointed but not discouraged, the novice gardeners wanted to uncover the promise locked within the landscape. Ruth took courses at the New York Botanical Garden; Jim helped make her knowledge reality.

Together they decided the garden's finest hour would be in spring. The central feature of the front yard (*shown here, in May*), framed by azaleas and dogwoods, is an island bed of exuberant phlox, forget-me-nots and basket-of-gold punctuated by the brilliant red tulips that welcome springtime. ►



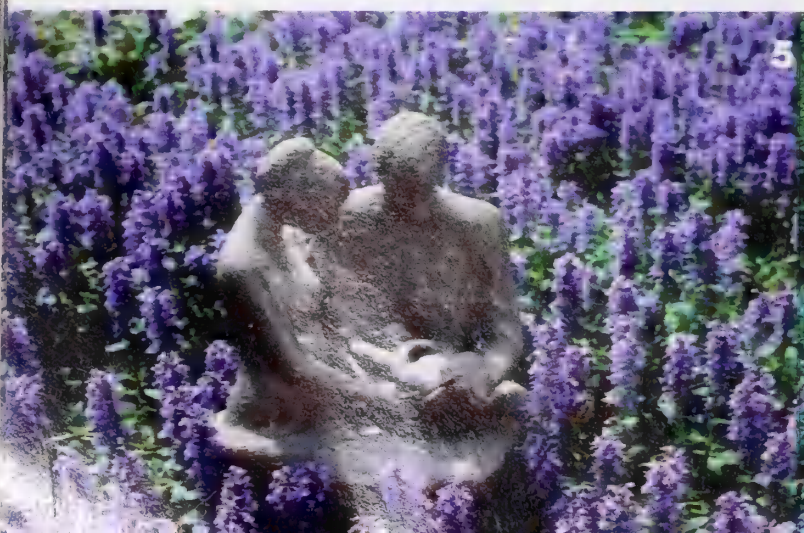
MIRACLE GARDEN

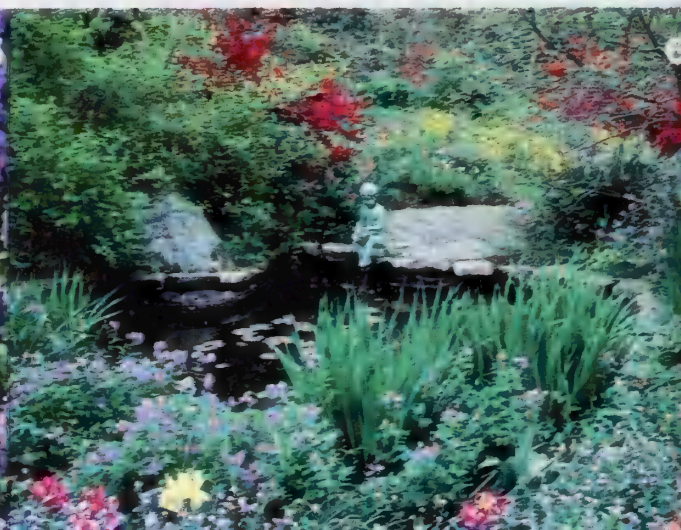


Though much of it resembles a great wild garden, all of it—trees, shrubs, flowers—has been

Utility may have dictated the Levitan garden's layout, but the character of the landscape inspired its design. A flexible plan evolved that can apply to many homesites. The high-traffic areas near the house are connected by grass paths. In the middle spaces the most elaborate arrangements bloom in the sunlight. And around the perimeter wild-seeming plantings flow into the surrounding woods.

In one such area (1) a canopy of white dogwood shelters shrubs including a pink native azalea, ground-covering basket-of-gold, Aurinia (Alyssum) saxatilis and blue Phlox divaricata. In early spring, a magnolia casts its petals on the grass path next to the greenhouse (2) that Ruth and Jim gave each other for their 25th anniversary. Another path is lined with blue grape hyacinths, and yellow daffodils (3) that exemplify the garden's leitmotif of blue and yellow. Shrubs such as Forsythia 'Lynwood Gold









planned with care to squeeze the most color out of every square inch of blooming space

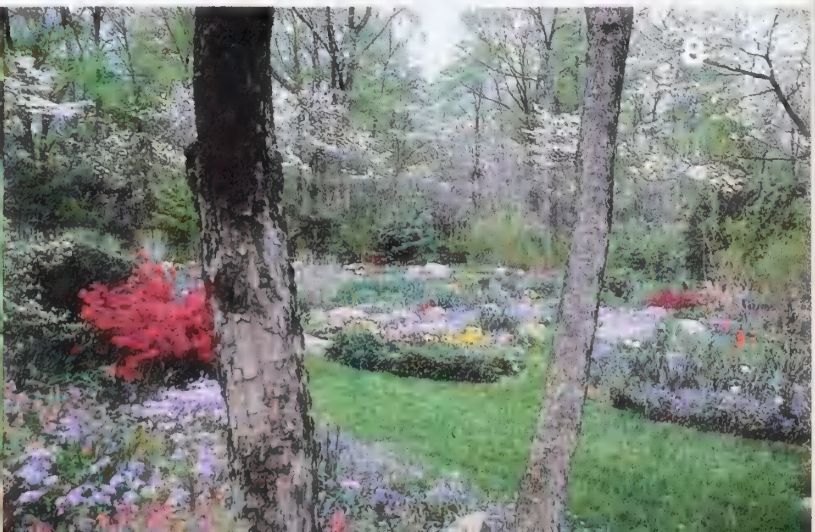
soften transitions between showy intermediate plantings and informal outer areas **(4)**. A concrete rabbit highlights a composition featuring ground-hugging Phlox subulata.

Other ornaments, such as Rosanne George's sculpture of parents bathing their child in a sea of blue ajuga **(5)** and the fountain by the garden pool **(6)**, provide season-long interest after spring flowers have bloomed.

Thoughtful siting helps maintenance. Even a delicate jack-in-the-pulpit **(7)**, rescued from the property's woods, flourishes in a location it loves.

A walk through the grounds ends in an open area **(8)** where rose-colored dicentra, red azaleas, tulips, blue forget-me-nots, phlox, yellow daffodils and basket-of-gold are crowned by a halo of white dogwood. Soon poppies and peonies will abound, bringing the spring display to a close in a garden that is a living work of art.■ —KEN DRUSE







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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My coffeepot isn't marked, but I believe that it is Bennington. How much is it worth?

—T.A.T., Goodwine, Ill.



A. Bennington pottery was made by two different factories working in Bennington, Vt., before 1896. The firms made brown glazed wares, Parian, yellowware, stoneware and other types. Dinnerwares of many types were produced including some flint enamel pieces like your coffeepot, Parian, graniteware and gold banded white porcelain. It is difficult to know if an unmarked piece was made at one of the Bennington factories. Your coffeepot appears to be one of the two known styles of flint enamel pots. You have the type with a helmet cover and the spout and handle placed on the rib of the design. If by a Bennington firm, it is worth about $1,500.

Q Can you identify my bronze and ivory figure of a dancer? It belonged to my mother. The base is made of marble.

—W.N., Austin, Tex.

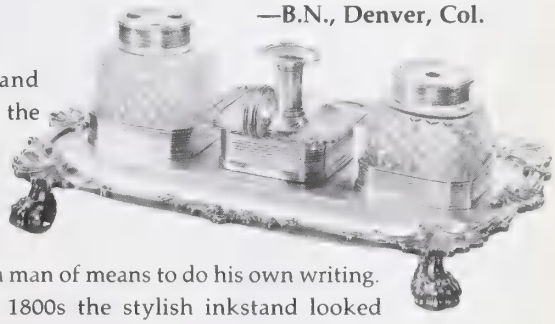


A. Bronzes from the 1920s were very different from earlier bronzes. Bronze figures with ivory hands and faces were made earlier but it was the Art Deco designers who made the most memorable figures. Ivory was inexpensive and was used in abundance. The more ivory in a figurine, the lower the cost of production.

Your dancer was made by the famous Romanian artist Demetre H. Chiparus, who lived in Paris. Many of his figures were based on Egyptian designs and on the ballet and theater. He also made many less stylized figures of children. Your lady dancer is called "Tanara," and it came in three sizes ranging from $7\frac{1}{2}$ inches to 15 inches in length, the latter size worth about $4,000 if in good condition. The ivory must be unbroken and have no age cracks or stains. The bronze should not be scratched or broken.

Q My silver inkstand has two bottles. One has many holes and one has a single hole. There is also a candleholder and a small box beneath it. How was it used? It is marked with an English silver mark from the early 1800s.

—B.N., Denver, Col.



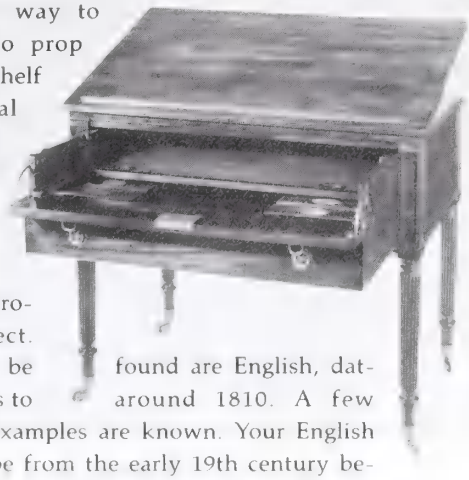
A. The inkstand was first used in the 16th century. Before then it was considered undignified for a man of means to do his own writing.

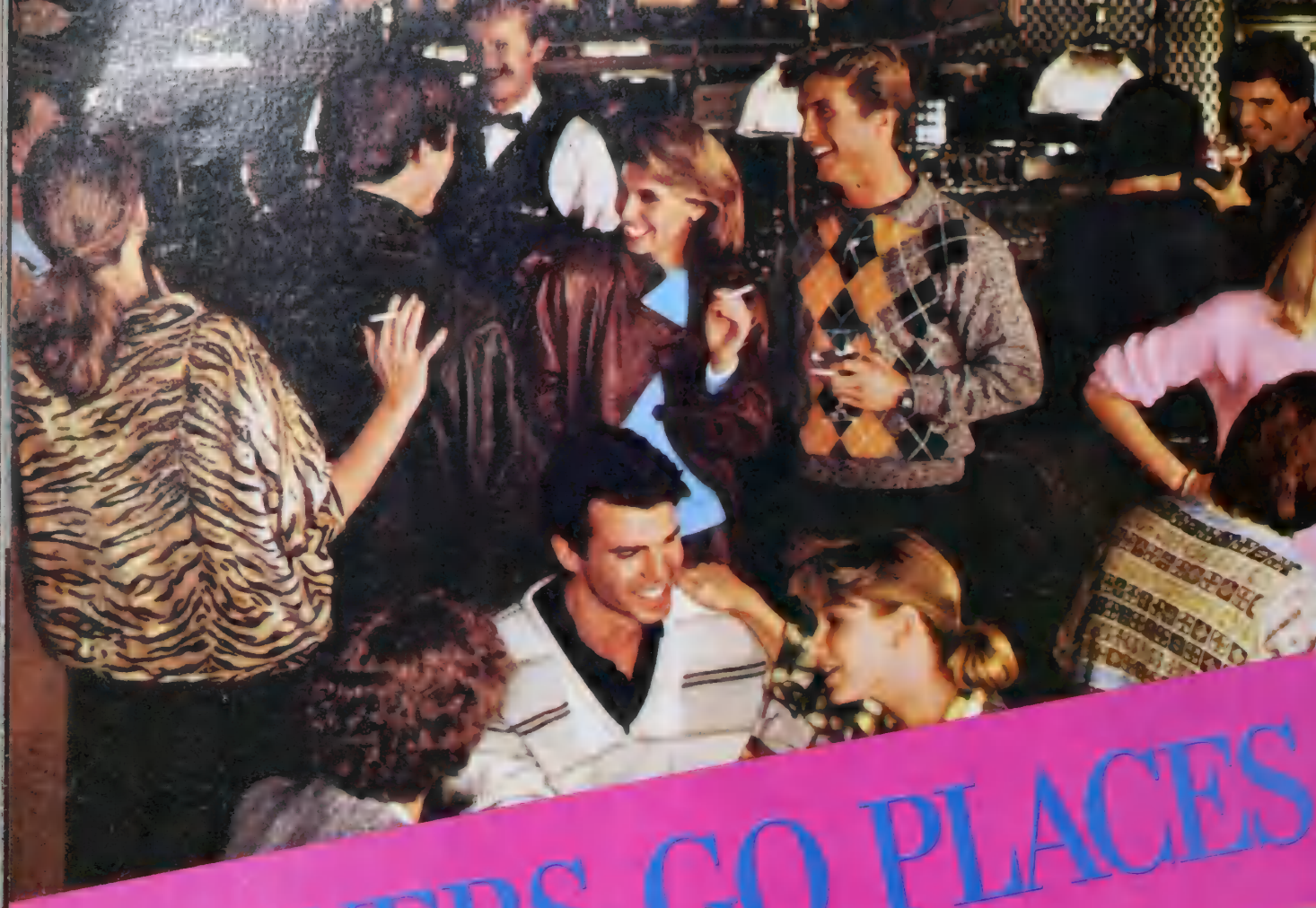
By the early 1800s the stylish inkstand looked like yours. Cut crystal bottles held ink and quill cleaning materials. The silver stand had a groove for a pen rest. The candle, used for both light and for heat to melt the wax, was held in a candlestick. The stick rested on a box that held the wax wafers. If your stand is solid silver with original bottles, it is worth at least $2,000.

Q This table opens showing several sliding shelves, compartments and drawers. It is 43 inches wide, 38 inches high. The wood looks like mahogany with satinwood inlay. I know it is old, but what was it used for?

—E.Z., Simsbury, Conn.

A. You have an architect's table. The ledgers used by architects during the 18th century were so very heavy that the most convenient way to use them was to prop them on a tilted shelf above the actual surface used for making drawings. Special tables and desks were made for the use of the professional architect. Most examples to be found are English, dating from the 1750s to around 1810. A few American-made examples are known. Your English table appears to be from the early 19th century because of the reeded legs. These architects' tables have always been extremely popular with collectors. Your example is worth from $2,000 to $3,000.■





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WHERE TO FIND IT

DAMAGES DISAPPEAR, AND MISSING PARTS REAPPEAR WITH THE MAGIC TOUCH OF SKILLED SILVER CRAFTSMEN

By SYLVIA SUNDERLIN

Most metalsmiths can straighten a bent silver spoon, replace knife blades or hammer out a dent in a bowl. If you have an heirloom teapot with a damaged spout or a finely crafted repoussé bowl with a serious dent, you would want to entrust it to an experienced silver craftsman. A silversmith or artisan who has served an apprenticeship under a master understands the properties of silver, knows its delicacies and limitations. He respects the beauty of a fine piece and understands how to restore badly damaged candlesticks or hopelessly dented bowls. Further, he will tell you candidly whether a piece is worth restoring.



PHOTO COURTESY OF KIRK STIEFF CO.

This pewter Williamsburg reproduction coffeepot, restored by the Kirk Stieff Co., has a solid rosewood handle that is cut by machine, then carved by hand before being polished, then glued and pinned into its socket, safe and secure.

David E. Church Studio & Gallery, 101 Main St., Saranac Lake, NY 12983; (518) 891-0045—Mr. Church, a sculptor by profession but also a silversmith, restores sterling silver articles, both hollow ware and flatware. As he restricts his work to challenging and interesting pieces only, be sure to write first, with photo and description of piece to be restored. Include a stamped envelope and he will send you an evaluation.

New England Country Silver, Inc., 28 Smith Road, East Haddam, CT 06423; (203) 873-1314—The firm removes dents and restores missing parts, including knobs, feet and heat insulators in teapots and coffeepots. A specialty is renovating sterling dresser sets—inserting new boar bristles and tortoiseshell combs as well as placing new beveled glass in mirrors. All inquiries are welcome. For more data, send for free brochure.

Kirk Stieff Co., 800 Wynan Park Drive, Baltimore, MD 21211; (301) 338-6000—This firm at present accepts their own distinctive flatware and hollow ware for repairs—such as casting new feet, removing dents—but will shortly begin to include general restorations for fine sterling of other makers as well as for antiques. Direct inquiries about this service to Pierce Dunn.

New Orleans Silversmiths, 600 Chartres St., New Orleans, LA 70130; (504) 522-8333—The firm provides a restoration service for sterling: repairing and replacing borders and rims, hand-carving ivory insulators and knobs, replacing broken legs, straightening damaged flatware and removing dents. Craftsmen will remove engraving upon request. Address any inquiries to Mr. Leaman.

O'Rourke, Ltd., 7950 Norfolk Ave., Bethesda, MD 20814; (301) 656-4408—An exceptional service of this jewelry firm is the restoration of excellent sterling silver. All the usual repair services are offered, such as restoring teapot spouts or removing monograms, but the craftsmen prefer to work on antique silver or unusual, challenging jobs. Write first and send a photograph.

Peninsula Plating Works, 232 Homer Ave., Palo Alto, CA 94301; (415) 326-7825—A firm specializing in silverplating has a woman silversmith who, besides designing new silver, makes general repairs and makes needed missing parts for old silver, feet, spouts, hinges and other parts. Send a photo with inquiries for restoration.

Thomé Silversmiths, 328 E. 59th St., New York, NY 10022; (212) 758-0655—Robert Routh and staff offer one of the most complete sterling restoration services available, from cleaning and polishing to the replacement of delicate handles, finials, pierced work, rims and ornamental applied silver decoration. Telephone or write first, describing article. Their services are much in demand but worth the wait.

Ubaldo Vitali, 188-190 Hilton Ave., Maplewood, NJ 07040; (201) 763-9310—Trained in Italy, Mr. Vitali, whose family have been silversmiths for five generations, is a designer of new silver, but he will accept unusual sterling pieces for restoration. He and his staff normally do work for museums and collectors.

A. Werner's Silversmiths, 1241 N. Water St., Milwaukee, WI 53202; (414) 276-0053—Doug Wied is the present owner of this 95-year-old family firm. All kinds of sterling-silver repairs are done here—straightening, removing dents, installing insulators and replacing knobs, hinges or feet.■

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STEAMED IN GOODNESS



In this second of a series devoted to innovative American foods the focus is California, where ideas and crops are equally bountiful. Even there, produce wonderland that it is, cooks develop gardens for their restaurants to ensure having vegetables, fruits and herbs as close to perfection as possible—and they use them with largess. Jeremiah Tower, partner and chef of the Santa Fe Bar & Grill in Berkeley, applied American ingenuity to create five delicious answers to "What kind of foods can be cooked and enjoyed every day without fear of fat?" He incorporated a home cook's concern for ease of preparation and drew on more than 12 years' experience begun at the fabled Chez Panisse restaurant where, he says, "I cooked dishes I'd never tasted before!" The technique of cooking in sealed containers allows development of flavors without added fat. Not a wisp of steam or aroma escapes while ingredients cook in their own natural juices. The recipes draw on the food and methods of French country cooking, but bear the stamp of Mr. Tower's personal cooking language. "The dishes are meals in themselves," he says. "A glass of wine and a piece of fruit complete the meal. Add a salad, a cheese course, a fruit tart and you have a menu that will leave guests happy but not overfilled."►

THIS MARMITE OF DUCK WITH ROOT VEGETABLES IS SEASONED WITH BAY LEAVES, THYME, CELERY AND LEEK



RUSSELL McMASTERS



BRAISED PORK LOIN WRAPPED IN RED CABBAGE AND STUFFED WITH DRIED FRUIT AND NUTS



A creative twist on the traditional team of pork and cabbage: Making a leaf jacket for the loin of pork seals in moisture and aromas and adds flavor. A coarse paste of pecans, hazelnuts, dried prunes and apricots laced with white wine or bourbon fills the center of the meat after it is browned in a skillet or on a grill. Cooking is a short but slow braise in a fish poacher, its long, slim shape making it a perfect pan for this cut of meat. The result is surprisingly light and full of flavor. An Alsatian Riesling or Gewürztraminer would be a good wine with this dish.



PACIFIC HALIBUT COOKED WITH TOMATO AND CORIANDER ON A MUSHROOM BED IN A FOIL PACKAGE

Cooking *en papillote* provides an easy answer to preparing foods quickly. The dish can be dressed up or down and works with many kinds of fish. Here it is stripped to essentials—a bed of sliced mushrooms, the fish fillet, seasoning, chopped tomatoes, a sliver of butter, herbs and a splash of white wine. A tablespoon of cream or a sprinkling of shallots or garlic could be added. The technique translates to chicken breasts, thin slices of turkey or veal. All the elements can be assembled in the morning for cooking later. Try a dry Sauvignon Blanc from California.►





CHICKEN COOKED IN A CLAY POT WITH LEMON, OLIVES, GARLIC, RADICCHIO AND TARRAGON



RECIPE BEGINS ON PAGE 130

Redolent with Provençal flavors, this meal-in-a-pot is equally appropriate for winter suppers or summer weekends. And it can be assembled ahead of time. The clay pot holds moisture, the garlic turns sweet and the cooking juices create the kind of sauce that demands sopping up with good bread. Lemon and lime slices line the pot on the bottom and halfway up the sides to add flavor and prevent other ingredients from sticking. Belgian endive or Swiss chard can be substituted for the radicchio. California Chardonnay or a white Burgundy would match the dish well.



VEAL WITH WILD MUSHROOMS SURROUNDED BY EARLY SPRING'S FIRST AND SMALLEST VEGETABLES

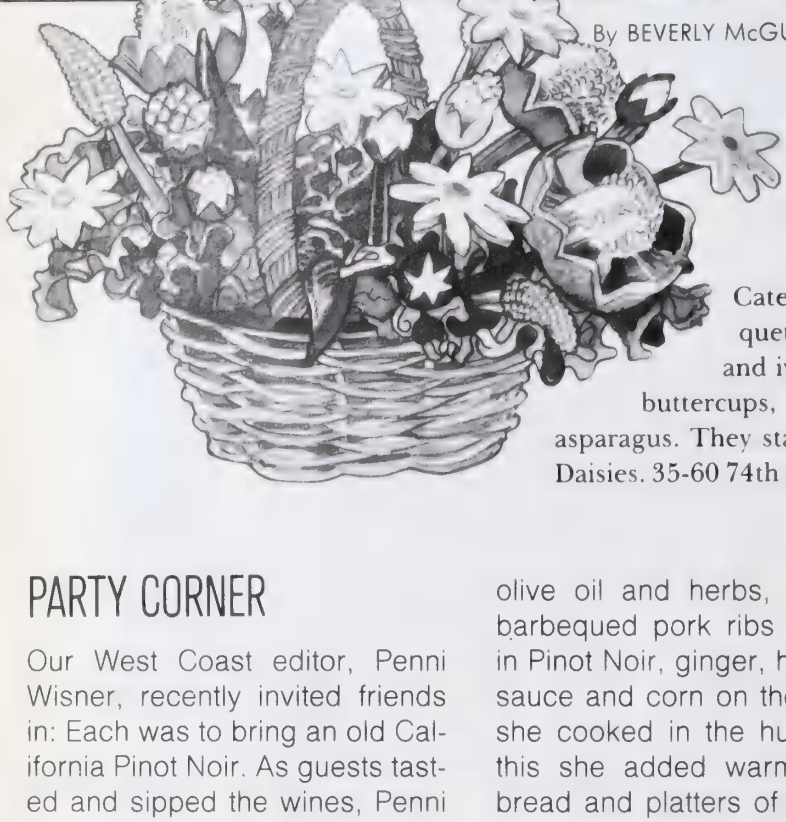
California's produce markets abound with pearl onions, pattypan squash, reed-slim green beans and miniature eggplants. But such exotica are not essential for the simplest of all preparations: Cook veal (with bone in to retain moistness and add flavor) in a roasting pan covered with foil. Sauce results from the mingling of juices, diced carrots, onion, celery and a handful of dried wild mushrooms plumped in white wine. Once cooked, the loin is cut off the bone and carved into thin slices. Serve a white Graves or a young red wine.■ *Editor* PENELOPE WISNER



FOR MORE DETAILS, SEE PRODUCT INFORMATION

ENTERTAINING PLUS

By BEVERLY McGUIRE



Crudité Bouquets

Caterer Gayle Steinberg is making vegetable bouquets as centerpieces that are entirely edible. Red beets and ivory turnips are fashioned into roses, carrots into buttercups, and greenery from vegetables like broccoli and asparagus. They start at $30. Her company is called Please Eat The Daisies. 35-60 74th St., Jackson Heights, NY 11372; (212) 424-0709.

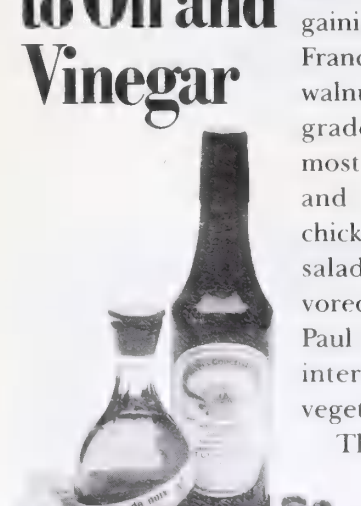
PARTY CORNER

Our West Coast editor, Penni Wisner, recently invited friends in: Each was to bring an old California Pinot Noir. As guests tasted and sipped the wines, Penni set out a platter of grilled leeks and baby zucchini marinated in olive oil and herbs, a dish of barbequed pork ribs marinated in Pinot Noir, ginger, honey, soy sauce and corn on the cob that she cooked in the husk. To all this she added warm peasant bread and platters of tomatoes, basil, green salad and cheese. A great way to entertain!

Grape Expectations

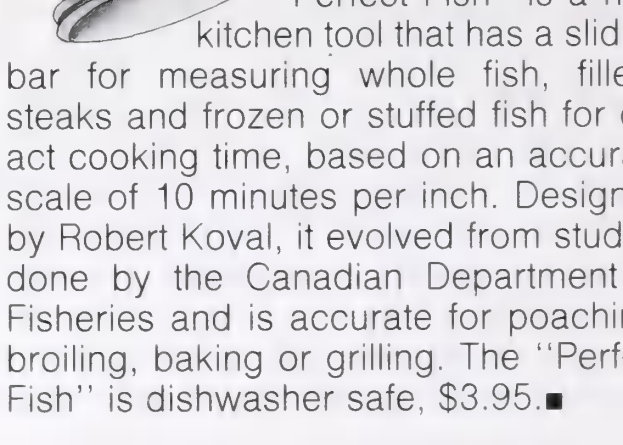
Are you baffled in wine shops? Hugh Johnson's *Modern Encyclopedia of Wine* ($29.95, Simon and Shuster) is wonderfully informative and practical for any wine lover.

New Twists to Oil and Vinegar



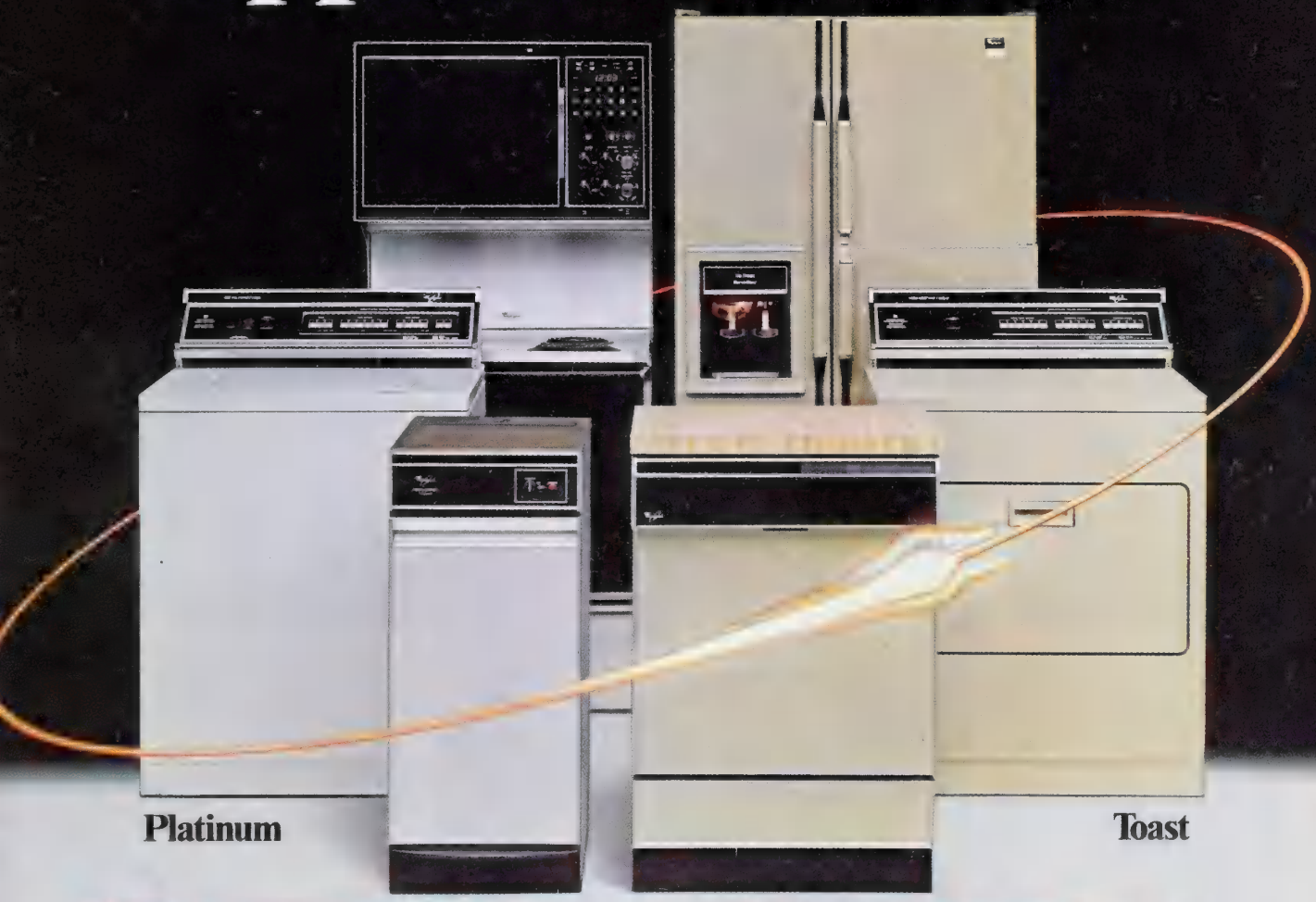
Wake up winter salads with a departure from the usual olive oil and wine vinegar dressings by trying the new variety of flavors that are gaining in popularity. From France, an aromatic golden walnut oil pressed from first grade walnuts imparts the most delightful, nutty aroma and flavor to green salad, chicken salad or new potato salad. Try a delicately flavored raspberry vinegar by Paul Corcellet to create an interesting twist to salads, vegetables, pasta or sauces. The two varieties shown here are among the favorites now available at Dean & Deluca, 121 Prince St., New York, N.Y. Phone: (212) 254-7774.

COOKING A PERFECT FISH



"Perfect Fish" is a new kitchen tool that has a sliding bar for measuring whole fish, fillets, steaks and frozen or stuffed fish for exact cooking time, based on an accurate scale of 10 minutes per inch. Designed by Robert Koval, it evolved from studies done by the Canadian Department of Fisheries and is accurate for poaching, broiling, baking or grilling. The "Perfect Fish" is dishwasher safe, $3.95.■

Whirlpool announces exciting new appliance colors!



Platinum

Toast





It's happened again! Whirlpool has taken a giant step ahead of the rest. This time, by offering you two exciting new appliance colors: Platinum and Toast. The decorator samples above illustrate the beautiful versatility of Platinum and Toast and show how each new color is designed to make itself at home in any home. We're happy to announce that appliances with the elegant look of Platinum and the warm look of Toast are now available to enhance your home. And proud to remind you that the beauty of every Whirlpool appliance goes well below the surface. Down to good, honest quality that promises to give you your money's worth.

Whirlpool
Home Appliances

Making your world a little easier.

WINE & GOOD SPIRITS

By PETER QUIMME

WINE COUNTRY RESTAURANTS: NAPA VALLEY



The dining room at Mustards Grill

Recently one Napa Valley resident jokingly speculated that the reason so many French winery owners are investing in Napa Valley land is because of the growing number of fine restaurants in the valley. Now there are so many that you can eat in a different and outstanding one every day of the week. Reservations for dinner *are* necessary, and prices aren't cheap. Dinner will cost from $50 to $100 for two with a nice bottle of wine. Cuisine ranges from classic French to California nouvelle, and all recommended restaurants have excellent wine lists. The following are my favorites:

Auberge du Soleil, Rutherford Hill Rd., Rutherford; (707) 963-1211. Expensive.

Domaine Chandon, California Dr., Yountville; (707) 944-2280. Moderate.

Silverado Restaurant 1374 Lincoln Ave., Calistoga; (707) 942-6725. Moderate

Calistoga Inn, 1250 Lincoln Ave., Calistoga; (707) 942-4101. Moderate.

Mount View Hotel, 1457 Lincoln Ave., Calistoga; (707) 942-6877. Moderate.

Miramonte, 1327 Railroad Ave., St. Helena; (707) 963-3970. Expensive.

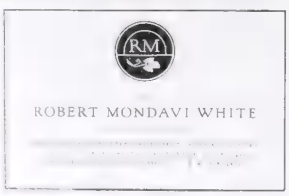
Mustards Grill, 7399 St. Helena Hwy., Napa; (707) 944-2424. Moderate.



The wine cellar at Silverado Restaurant

TOP JUG WHITES FOR SPRING

A wine shop I know always recommends white rather than red jug wines for a party because if spilled there won't be any stains on carpeting and furniture. (Good advice!) White is also more popular as a substitute cocktail, partly because it can be served chilled or over ice.



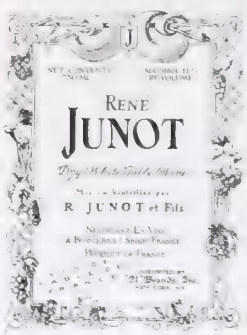
The good news is that there are some very well-made and pleasant tasting jug whites around this spring. Here are 10 that I recommend. All are $3 to $5 for a bottle size, but most of these come in larger sizes.

- *France:*

Cuvée Saint Pierre Blanc de Blancs, French Rabbit White, Sommeliere Blanc de Blancs and René Junot White.

- *Italy:*

Principato White and Villa Banfi Roman White.



- *California:*

Fetzer Premium White, Glen Ellen Reserve White and Robert Mondavi White Table Wine.

Buying tip: Jug whites can taste tired if in a shop too long. Buy from a retailer that has a good turnover.

PINOT NOIR: THE GRAPE AND ITS WINES

To me a fine wine made from the Pinot Noir grape seduces all the senses in a way no other wine does. Its pungent bouquet is a complex mélange of earth and fruit; its tantalizing flavors hint of spice, sometimes cherries; its texture reminds me of silk and satin. If all this seems exaggerated to you, I'd say you've never tasted a truly fine Pinot Noir. Sadly, such an example of this red wine is hard, though not impossible, to find.

Partly that's because the home of the Pinot Noir grape, the 30-mile-long Côte d'Or region of Burgundy, in France, produces a very small amount of this wine. What's available is often

expensive and not always up to its reputation. The wines are labeled with the area first, followed by the shipper of the wine. The least expensive are those called simply Bourgogne Rouge; for this wine the grapes can come from anywhere in the region. Three excellent Bourgogne Rouges are 1979 "Les Clous" of Villaine (about $6), 1978 "Renommée" of Remoissenet (about $8) and 1978 "Les Vignes Marie" of Derey Frères (about $12).

Better examples are labeled with the name of the commune the grapes come from—Pommard, Nuits-Saint-Georges, Vosne-Romanée, Chambolle-Musigny and Gevrey-Chambertin are among the best known. Good examples I've tried are the 1980 Pommard "Les Clos Blanc" and 1980 Vosne-Romanée "Les Suchots" shipped by the Marchard de Gramont ($20 to $25), 1979 Nuits-Saint-Georges Premier Cru and 1978 "Chateau Gris" of Lupé Cholet (about $18 to $23) and 1978 Gevrey-Chambertin "Clos de la Justice" shipped by Pierre Bourée (about $25).

In California, trying to produce a great Pinot Noir in the style of classic Burgundy has become something of a quest for adventurous winemakers. Two wineries that seem to be succeeding are tiny Chalone, whose grapes grow in a remote mountain vineyard in Monterey County, and Acacia, in the Carneros region of the Napa Valley, which offers various bottlings from different vineyards, all excellent. (Expect to pay $12 to $15.)

The most hospitable location for Pinot Noir in the country may turn out to be Oregon; its cool coastal climate resembles that of Burgundy. So far I've been impressed with examples from Oak Knoll, Knudsen-Erath, Tualatin, and Eyrie, all hard to find outside the state but well worth sampling (all around $12).

Pinot Noir's savory quality complements roast beef wonderfully. Its richness makes it equally fine with other meat dishes or mild cheeses at the end of a meal.

While Pinot Noirs can be enjoyed when young, many well-balanced examples will age marvelously, gaining depth and pungency.■



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

POP-UP IMPROVEMENT

Thin is in. Only 3½ inches wide, this sleek toaster from Proctor-Silex will be a space-saving plus on any kitchen counter. The toasting well automatically adjusts to a variety of thicknesses, and the linen-white finish trimmed in brown is always cool to the touch and simple to clean. Controls are placed conveniently on top. The Slim Line toaster retails for $44.95.



COFFEE CAT

This fat feline with a smugly contented look is actually a coffee and tea cozy designed to fit over a Melior coffeepot and most manual coffee systems. In addition to its traditional function of keeping coffee and tea warm between servings, it also can hide kitchen counter clutter. It is made from quilted cotton with a red, yellow or blue bow tie, and it retails for $16 from Boston Warehouse.



NEW APPLIANCE PALETTE

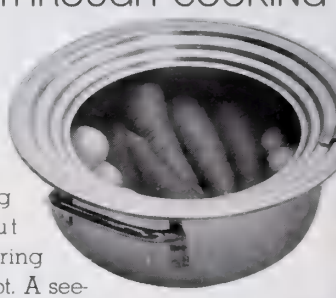
Two new colors, the first to be added in six years, will grace Whirlpool's major appliances for 1984. Replacing avocado and coffee are platinum (a light gray and one of the fastest growing color groups) and toast (a warm earthtone that works well with the new lighter wood tones in kitchen cabinets). The colors will be additions to the company's almond, harvest gold and white.

DISTINCTIVELY AMERICAN FOOD

American cooking has finally come into its own. Regional specialties reflecting the roots of our culinary heritage are celebrated in a number of new cookbooks:

- Anne Lindsay Greer's *Cuisine of the American Southwest* (Harper & Row, $19.50) is a blend of traditional earthy Mexican-American dishes with subtler new recipes. There are extremely helpful step-by-step color photographs and, for the neophyte, a description of frequently used ingredients as well as a lexicon of food-related Mexican words.
- *The Cuisine of California* by Diane Rossen Worthington (J.P. Tarcher, $16.95) is a compendium of recipes drawing on Oriental and European influences. This evolving cuisine specializes in fresh regional ingredients, quick-cooking techniques such as barbecuing and new combinations of flavors and textures.
- For a coast-to-coast roundup James Villas's *American Taste* (Arbor House, $15), introduced last year, is a must. His chatty, informed style, combined with over 200 tempting regional recipes, promises enjoyable reading as well as eating.
- Soon to be released and not to be missed—*Paul Prudhomme's Louisiana Kitchen* (William Morrow, $20) features the Cajun and Creole cooking of southern Louisiana. Mr. Prudhomme peppers his grass roots recipes with nostalgic childhood memories of good eating.

SEE-THROUGH COOKING



Keep an eye on what's cooking without uncovering each pot. A see-through lid from Mewa, previously sold only in Europe, is now available in this country. Made with an aluminum rim and unbreakable glass center, it comes in two sizes—one for pots 7 to 9 inches in diameter, the other for those 8¾ to 10½ inches in diameter. The see-through lids retail for $22 and $27.

PHOTOS OF TOASTER AND COZY BY CARL WALTZER, PHOTO OF SEE-THROUGH LID BY JEANNE DZIENCIOL

MICROWAVE CORNER

TRENDY TRIO

Attractive additions to Regal Ware's Imperial Microwave Cookware collection: This functional threesome includes a 2-quart casserole with a divided cover for double duty, a 1½-quart open saucepan with two lips for easy pouring and a useful 7½-by-12-inch baking and roasting pan. Made of tough, heavy-duty glass-filled polyester, they are all dishwasher-safe and can be used in conventional or convection ovens at temperatures up to 410°. Each is available with or without a nonstick interior. Retail prices for the cookware range from $9 to $14.50.

POPCORN MANIA

Crazy about popcorn? Orville Redenbacher's new Gourmet Microwave Popping Corn takes only 3½ minutes on high in a microwave oven for light, fluffy popcorn. The specially designed vented bag containing popcorn, oil and salt, when placed directly in the oven, will yield 10 cups of popcorn. A package of three bags retails for $2.10.■



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QUICK COOK

Four kinds of shellfish mix swimmingly in a light and piquant seafood salad



This seafood salad is the creation of my friend and fellow worker Jane Stacey. When I asked her why she liked it so much, she answered that it was fast to prepare, it offered variety, and each portion could be arranged on individual plates and refrigerated until ready to serve. She later admitted that it was really the chance to arrange artistically the colorful ingredients that most appealed to her.

The accompanying dish—ravioli with mushrooms and sugar snap peas—is served hot, and again is chosen for its fast, easy preparation as well as for the fact that it is satisfying and delicious. Fresh ravioli with fillings of meat, cheese or seafood are now available in many stores. Ravioli can also be homemade (in which case they should be made when one has time, and frozen), and Jane suggests fillings of wild mushrooms, lobster or crab meat. Sugar snap peas are a new and pleasing alternative to snow peas—they are a bit sweeter and their flavor is more like that of tiny fresh spring peas. They are very easy to grow, and every spring garden should have a row. Serves 6.

—MARTHA STEWART

Seafood Salad

- 12 large shrimp, peeled
- 12 mussels
- 12 to 14 clams
- 1 pound bay scallops
- 1/2 cup dry white wine
- 2 red bell peppers (or one red and one yellow) or any sweet pepper, roasted*
- 1 Italian frying pepper
- 2 tablespoons olive oil
- 8 to 10 Greek olives
- 5 small Japanese radishes, peeled and sliced lengthwise
- 2 whole scallions, julienned
- 2 tablespoons chopped flat parsley

Vinaigrette (makes 1 cup):

- 1/4 cup red wine vinegar
- 2 tablespoons olive oil
- 3/4 cup vegetable oil
- 1 clove garlic, peeled and minced
- 1 tablespoon Dijon mustard
- Salt and pepper to taste

1. Steam shrimp until pink, about 2 minutes. Do not overcook. Set aside.
2. Steam mussels and clams until they open, removing them as they open, about 3 minutes. Do not overcook or they will shrink.
3. Poach scallops in white wine for 1 minute. Drain.
4. Arrange shrimp, mussels, clams and scallops on serving plate.
5. Core peppers and cut into quarters or sixths. Heat oil in frying pan and fry all peppers for 1 or 2 minutes. Arrange on platter with seafood. Add olives and radish slices.
6. In mixing bowl combine all ingredients for vinaigrette. Whisk well and pour over seafood salad. Sprinkle scallions and parsley over top of salad.

*To roast peppers, put them directly on gas burner over high heat or under broiler until skin turns black, turning frequently to roast all sides. Put in paper bag and close it. Let peppers sweat 4 to 5 minutes, then rub off skins. An electric stove broiler achieves the same results.

Ravioli With Mushrooms and Sugar Snap Peas

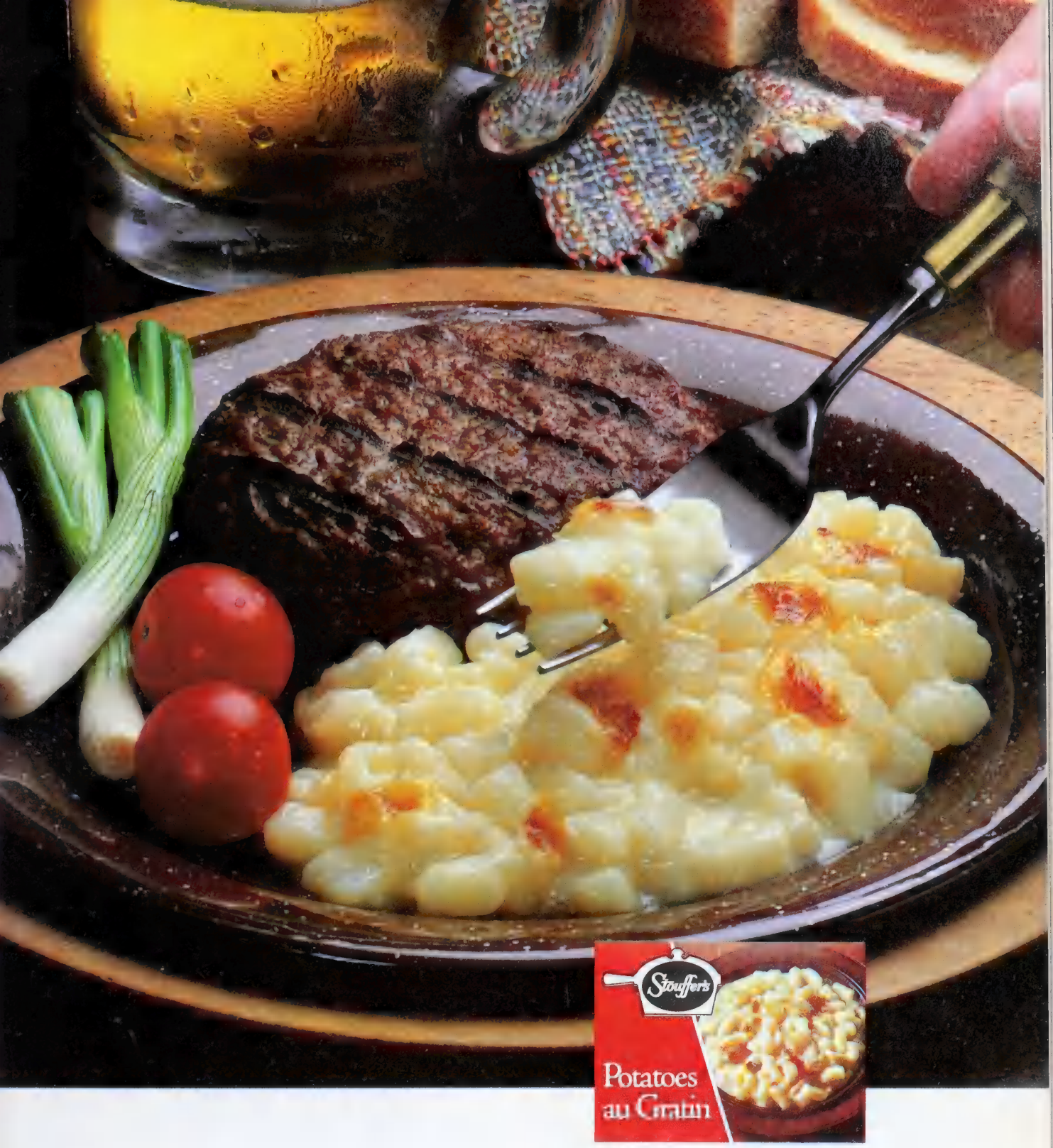
- 1/4 pound whole sugar snap peas
- 1 pound meat ravioli, fresh or frozen
- 5 tablespoons unsalted butter
- 1 clove garlic, halved
- 1/4 pound small mushrooms
- 1/4 cup grated Parmesan cheese
- Salt and pepper to taste

1. In medium saucepan bring lightly salted water to boil and cook peas, uncovered, for 2 minutes. Drain. Cool peas in ice water. Drain well.
2. Cook ravioli in large kettle of boiling water until tender. Drain and set aside.
3. In large skillet melt butter over medium-high heat. Sauté garlic and brown the mushrooms slightly. Remove garlic.
4. Add ravioli and peas to skillet and toss well with cheese. Season to taste. Serve at once.

Strawberries With Cassis Syrup

- 2 pints medium-size strawberries
- 1/4 cup crème de cassis
- 1 tablespoon sugar
- 1/2 cup water

1. Stem and wash strawberries. Drain.
2. In small saucepan combine crème de cassis, sugar and water. Cook over medium heat until the mixture is reduced to about 1/2 cup. Chill.
3. Serve strawberries in individual bowls and pour syrup over them.■



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LIVING WELL, LOOKING GOOD

You can eat more and gain less when fruits and vegetables become your diet mainstays

By JOANNA BROWN

I grew up thinking that when it came to food, the role of vegetables was definitely a minor one, never the main attraction. Delicious as it may have been to nibble a string bean with my steak or scoop up some squash with my chicken, never, never would I have considered eating beans and squash by *themselves.* How boring! How unhealthy!

Of course, in those days we thought steak was the perfect diet food and cholesterol was a cough syrup. Today, most of us know better, with the result that not only are we eating healthier meals, but better-tasting ones as well. And in an interesting turnabout, vegetables are playing a starring role in our new, higher food-consciousness.

This new emphasis has developed over the past decade because numerous studies have shown that fiber, minerals, vitamins and elements like beta-carotene, may lower the risk of cancer, diabetes, cholesterol, high blood pressure and obesity. The knowledge gained from these studies has made it possible for us to make educated choices about the food we eat. And we should make those choices, for we now have proof that it's not merely the *number* of calories, but the *nature* of those calories that determines the worth of a food, whether it's optimizing health or minimizing fat.

So much for scientific principles. Fortunately, the pleasure principle also comes into play when we increase our vegetable intake.

"The trouble is that by making the wrong food choices, one overeats," says Roland L. Weinsier, M.D., professor of nutrition, co-author with Marjorie H. Johnston, M.S., R.D., a nutritionist, and Daniel Doleys, Ph.D., a psychologist, of *Time-Calorie Displacement Approach To Weight Control, A Working Manual For Long Term Healthy Weight Control* (George F. Stickley, 1983).

"When you choose foods that are high in fat and low in bulk, you use up your calorie requirements in a very brief span of time. For example, a person on 2,400 calories a day would use up those calories eating a pound of candy. If he chose lettuce, he would have to eat 30 pounds to accumulate that many calories.

"Now, since the act of eating—tasting and chewing, to say nothing of the enjoyable social rituals connected with meals—is pleasurable in itself, foods that prolong that act are ultimately more satisfying. The important point is that people can't be on starvation diets and expect to control their weight.

"The restricted diet is a prescription for hunger—and nutrient deprivation.

(Continued on page 142)

TIME-CALORIE DISPLACEMENT CHART

Low- to High-Calorie Spectrum (cal. oz.)

Low-Calorie High-Bulk Slow-Eating		**Lean Left**		**High-Calorie Low-Bulk Fast-Eating**	
Vegetables	Fruit	Starches	Meats	Sweets	Fats
10	15	50	75	150	175

Clearly, the objective is to lean left for selecting most of your foods. The more of these foods you eat, the less room and time you will have for more calorie-rich items. Thus the term Time-Calorie Displacement (TCD).

"We teach our patients to 'lean' to the left," says Dr. Roland Weinsier. "The studies we've done show that foods to the left of the spectrum—particularly *vegetables*—require the most time to eat and contain the fewest calories.

"To give you an idea of the difference those categories can make, let's take an average person on a diet of 2,400 calories a day. From the fat group, you could eat nine ounces, a little over two sticks of butter a day. From the sweets group, a one-pound candy bar. That doesn't take much time to use up all your caloric intake. With protein, you could have a two-pound steak. Moving left to the starches: 14 cups of cooked rice; fruit: two dozen medium apples; vegetables: 30 pounds of salad.

"In our book we also separate items into preferred or occasional groups based on eating time in order to determine the recommended food. Apples, for example, are on the preferred list, while apple juice is on the occasional list. Both have the same amount of calories, but juice takes only 20 seconds to consume while an apple can take five minutes."

ILLUSTRATION BY SUSAN FOSTER

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Foster City, CA. 94404

STEAMED IN GOODNESS

Continued from page 119

BRAISED, STUFFED PORK LOIN WRAPPED IN RED CABBAGE LEAVES *(page 116)*

Stuffing:

- 1/2 cup dried apricots
- 1/2 cup dried prunes
- 1 cup white wine, sherry or bourbon (or a white alcohol such as kirsch)
- 1/3 cup pecan pieces
- 1/3 cup blanched hazelnuts (toasted in oven, rolled vigorously in towel and picked over)

- 1 trimmed pork loin (3 pounds)
- Salt and freshly ground pepper
- Several imported bay leaves, crumbled
- 1 tablespoon dried thyme or several generous sprigs fresh
- 1 large head red cabbage
- 1 cup chicken stock or dry crisp white wine and water (1/2 cup each)
- 1 cup heavy cream (optional)
- Watercress as garnish

Wine suggestion:

Dry Riesling or Gewürztraminer

☐ *To make stuffing:* Place dried fruits in bowl with wine or spirit and let soak at least 1 hour to soften. Drain and chop finely. Chop nuts coarsely. You can use a food processor but be careful not to overprocess—nuts should be coarse in texture. You should have about 1 cup stuffing. It can be made up to 2 days in advance.

☐ *To prepare pork:* Rub pork all over with salt, pepper, bay leaves and 1/2 the thyme. Refrigerate overnight, loosely covered.

☐ Wipe off meat and brown on griddle, over grill, in sauté pan or even in pan it will eventually be cooked in. Meat has enough outside fat without additional fat for browning.

☐ Bring large pot of water to boil and dip cabbage head in it briefly. This will facilitate removing leaves in one piece. Keep dipping head as necessary while you remove leaves. Blanch leaves until flexible. Reserve them, after cutting out hard core-rib of each.

☐ With handle of wooden spoon, make hole through center of loin along its length. Push stuffing into hole, using your fingers. Once there is a good plug of stuffing in, it can be pushed further with wooden spoon handle or something a bit fatter. Make bed of blanched cabbage; place meat on it, sprinkle meat with salt, pepper and remaining thyme, and then bring up edges of leaves so meat is fully encased in cabbage. Tie well with string. This can be completed a day ahead. The cabbage seals in moisture and aromas during cooking and adds flavor as well.

☐ The braising pan should be 1/2 inch wider all around than food to be cooked, unless vegetables will be added, in which case it should be 1 inch wider. A good pan to cook pork in is a fish poacher. Place meat in pan. Add stock. Bake, covered, 45 minutes in preheated 375° oven. Let sit 10 minutes. Remove meat to carving board and cut into thin slices. Arrange on warm plates and garnish with watercress. Pour cooking liquid into saucepan and bring to boil. Check for seasoning. If desired, pour 1/2 juices into another pan, add 1/2 amount of cream, bring to boil and reduce until it becomes light sauce. Pass separately. Serves 8.

PACIFIC HALIBUT EN PAPILLOTE *(page 117)*

Ingredients (per person):

- 4 to 5 medium mushrooms, thinly sliced
- 1 fillet of Pacific halibut (8 ounces) Florida pompano, striped or sea bass, bluefish, red snapper or cod
- Salt and freshly ground pepper
- 2 to 3 tablespoons tomato *concassé* (peeled, seeded, and finely chopped ripe tomato or well-drained Italian plum tomatoes)
- 1 tablespoon sweet butter
- 4 small sprigs fresh coriander, tarragon or Italian parsley
- 1 tablespoon dry white wine or 1/2 tablespoon fresh lemon juice or several lemon slices

☐ Cut large sheet of heavy aluminum foil into heart shape about 15 inches in width and length. If fillet is more than 3/4 inch thick, place between two sheets of wax paper and pound lightly. Arrange mushrooms in bed just to one side of center of foil. Lay fish on top and season fillet with salt and pepper. Arrange tomatoes on top, then butter, then herbs. Sprinkle with wine or lemon juice or arrange lemon slices on top. Fold foil over and seal edges tightly so they will not leak. Packages may be prepared to this point in morning and left refrigerated until dinner. If cooked directly from refrigerator add another 2 minutes cooking time.

☐ Cook fish packages on grill for about 8 minutes or in preheated 450° oven for 10 minutes. Open package and slide directly onto very warm plate and serve immediately. If you used parchment paper instead of foil, simply put unopened packages on dinner plates for guests to open themselves.

ROAST VEAL WITH WILD MUSHROOMS *(page 119)*

Ingredients:

- 1 veal loin roast with bones in (about 8 pounds)
- 1 tablespoon each parsley, tarragon and thyme
- Salt and freshly ground pepper
- 1 large yellow onion
- 3 large carrots
- 5 stalks celery
- 18 bay leaves
- 1 small handful dried mushrooms
- 1 cup dry white wine
- 1 cup heavy cream (optional)

Garnish:

A collection of *primeurs* (pattypan squash, green beans, pearl onions, eggplant, zucchini with flowers on)
Olive oil or butter
Finely chopped Italian parsley

Wine suggestion:

A good white Graves or any young, not too assertive red

☐ Rub veal all over with parsley, tarragon, thyme and salt and pepper. Refrigerate overnight.

☐ Cut onion, carrot and celery into 1/4-inch dice. You should have about 4 cups with equal amounts of each vegetable. Spread diced vegetables in bottom of roasting pan. Put meat on top and cover surface with bay leaves.

☐ Put dried mushrooms in bowl with wine and let sit at least 1/2 hour until mushrooms are soft. Drain and reserve liquid. Chop mushrooms roughly and scatter in pan with meat. Add soaking juices.

☐ Place meat, *tightly* covered with foil, in preheated 375° oven and cook for 1 hour if meat is at room temperature or 1-1/4 hours if from refrigerator. Let rest 15 minutes before carving.

☐ When ready to serve, cut large fillet off bone and slice into thin slices. Arrange meat on heated platter or on heated plates.

☐ Bring large pot of water to boil. Add salt and plunge vegetables in. Remove quickly, drain well, and while still hot, toss the vegetables in a hot bowl with warmed butter or good olive oil and herbs. Arrange vegetables around meat.

☐ Collect juices from roasting pan by scraping all vegetables and cooking liquids into strainer over saucepan. Press down. Bring juices to boil with cream, if desired. Pour spoonful over each dish or pass separately. Serves 12.

(Continued on page 132)

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STEAMED IN GOODNESS

Continued from page 130

CHICKEN WITH LEMON, OLIVES AND GARLIC IN A CLAY POT *(page 118)*

- 1 chicken (about 5 pounds)
  Salt and freshly ground pepper
  Sprig fresh thyme or 1/2 teaspoon dried
- 20 peeled cloves of garlic
- 2 lemons, very thinly sliced, seeds removed
- 1 lime, very thinly sliced, seeds removed
- 1/2 cup Nicoise olives
- 2 small heads radicchio, cut into quarters, each tied with string (or use small, whole Belgian endive or red or green chard—reserve stems for another use and roll leaves in bundles and tie with string)
- 1 large sprig tarragon
- 1/2 cup heavy cream (optional)
- 2 tablespoons mixed chopped fresh herbs (optional)

Wine suggestion:
Chardonnay

☐ Season inside of chicken with salt, pepper and thyme. Truss. Peel garlic, leaving cloves whole.

☐ Line bottom and sides (half way up) of clay roaster with lemon and lime slices. Place chicken in pot, scatter half garlic and olives in, then radicchio and remaining garlic and olives. Top with tarragon, close pot and place in preheated 350° oven for 1 hour. Remove from oven and let sit undisturbed 15 minutes.

☐ Remove chicken to platter and carve into serving pieces. Skim fat off cooking liquids if necessary. Arrange chicken, a few pieces of radicchio on each plate, and spoon some sauce, garlic and olives onto each hot plate. Garlic is sweet and can be squeezed onto bread, or eat a bit of olive, garlic and chicken with each bite. Serves 6.

☐ *Optional enrichment:* Pour cooking liquids into saucepan and boil together with heavy cream until reduced to velvety sauce *or* whip cream until stiff but not overbeaten and season ever so lightly with salt. Fold in chopped herbs and pass this separately at table.

MARMITE OF DUCK WITH ROOT VEGETABLES *(page 115)*

- 1 duck (about 5 pounds)
  Salt and freshly ground pepper
- 1 teaspoon dried thyme
- 2 medium turnips
- 2 small rutabagas
- 1 large celery root
- 1 large parsnip
- 3 medium carrots
- 2 red onions
- 1 small pumpkin or hard winter squash
- 1 stalk celery
- 2 bay leaves
- 1 large sprig fresh thyme
- 1 leek top
- 7 cups stock (any kind of meat stock—except lamb—or poultry stock or even 1/2 water and 1/2 white wine)
- 2 to 3 ounces Westphalian ham, very lean bacon or country ham (it must be smoky in flavor)
- 3 cups flour
- 1/2 cup heavy cream (optional)
- 1 tablespoon grainy Dijon mustard or grated horseradish (optional)

Wine suggestion:
Light, chilled red

☐ Rub duck with salt, pepper and thyme. Leave several hours or overnight. Prick duck in fatty parts under tail and around edge of breast near wings. Place on rack and put in preheated 450° oven for 30 minutes. Let cool and cut duck in quarters. Cut out backbone and discard or save for making stock. Pour fat and juices into jar. Once settled, throw fat out and save juice for sauces or add to marmite. Duck can be roasted 1 to 2 days ahead and left refrigerated, loosely covered.

☐ Count about 8 pieces of vegetable per person. They should all be cut into pieces of equal size so they cook evenly—about 1-1/4 inches thick and 2 inches long. Cut turnips, rutabaga, celery root, parsnip, carrots, onions and pumpkin to same size. If holding for a time, place in acidulated water.

☐ Break celery stalk in half and tie in neat bundle with bay leaves, thyme and leek. Arrange duck, vegetables and aromatic bundle in cooking pot. Fill with stock to about 1 inch below surface of duck and vegetables. It should take about 7 cups or less depending on size of cooking pot. Cut ham or bacon into small pieces and scatter them all about in pot.

☐ Make sticky paste out of flour and about 1 cup water. If paste is "polite" and will roll into log, it is too firm. Smear inside rim of pot cover with paste. Put it on thickly but not too far to inside as you do not want any to fall into marmite. Fit top to pot and place in preheated 350° oven for 1-1/2 hours. Let rest 15 minutes then crack seal by tapping with butt of a knife and then prying up in one or two places with blade. Uncover at table. Serves 4.

☐ *Optional enrichment:* Whip cream until stiff but not overbeaten. Season lightly with salt and fold in either mustard or horseradish. Pass separately at table. ■



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IPDA

ROOMS YOU LOVE TO COME HOME TO

Continued from page 75

Ristomatti Ratia, who designed the bright, high-ceilinged room shown on pages 72 to 75, thinks a heart-of-the house kitchen is the very best place to put a home computer. "This kind of room should be like old Finnish farmhouse kitchens where the whole family stayed together. The more activities available here, the more everybody will want to stay—and that includes working at the computer." The stoneware pedestal *(shown below with a plate on top)* is just one of the many useful accessories that are part of Marimekko's first collection of dinnerware with coordinating accessories.■



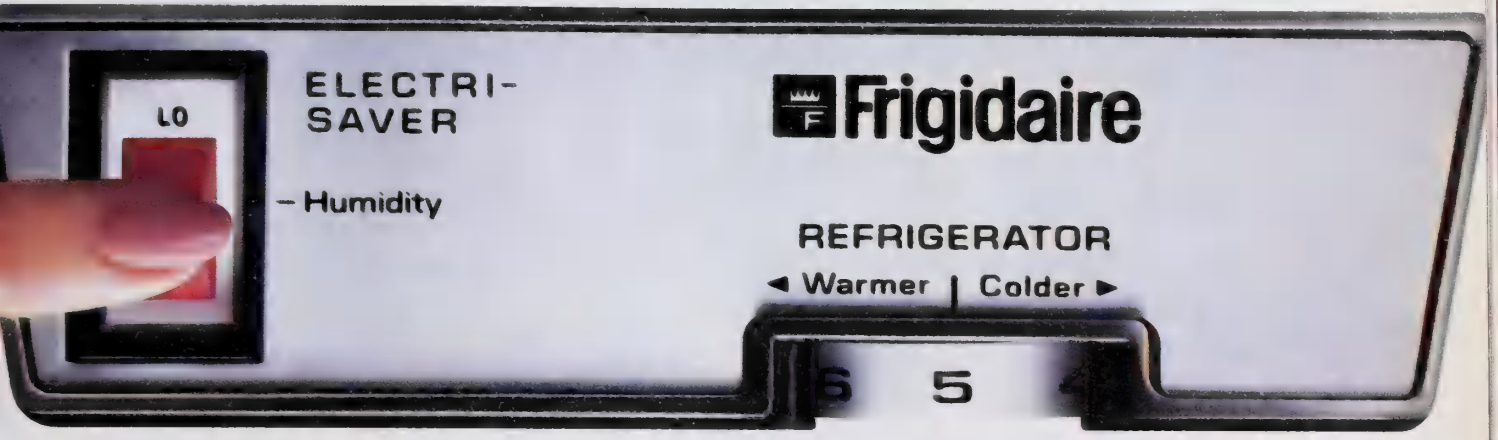
St. Charles's suspended drawer unit was mounted at a height of 28 inches—lower than usual desk height but comfortable for working at a keyboard. A Sony computer is inside.



WILLIAM E. STEELE

Made by Pfaltzgraff, each piece of stoneware from Marimekko is available in open stock.

WHAT'S MORE LOGICAL THAN SAVING MONEY?



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In fact, our refrigerators can save you literally hundreds of dollars over the years in energy costs.

But saving money isn't the only logical reason you should consider buying a Frigidaire refrigerator. Another is preserving your food.

For example, on a number of our side-by-side and top-freezer models, there's what we call a "Food Life Preserver" section. It has three special drawers based on one simple principle: all foods are not created equal. Each requires different conditions to stay its freshest.

That's why it's cold enough in our Meat Tender to keep meat fresh for up to seven days. While it's a little less cold in the vegetable drawer, so nothing prematurely wilts.



The third drawer is for special foods you'd rather not wrap. It seals air out, moisture in, and keeps uncovered food fresh for days.

Actually, when it comes to logical ideas, no matter where you look on a Frigidaire refrigerator, you're bound to find one. From the textured steel doors that hide fingerprints and resist scratching to a feature like Ice-N-Water through the door (why open the freezer, just for ice, and lose all that energy?).

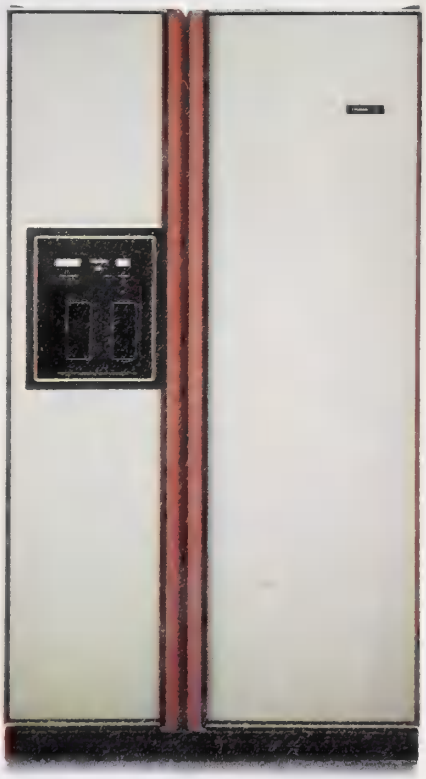


The only logical idea you can't see is the Frigidaire Quality Test Track. It's back at our factory, where every refrigerator goes through a 3½ hour performance test. It's the kind of quality control that gives all our appliances a reputation for being so reliable.

So if you want to preserve your food, and your money, look at the Frigidaire Frost-Proof line of refrigerators. Once you do, logic should dictate your decision.

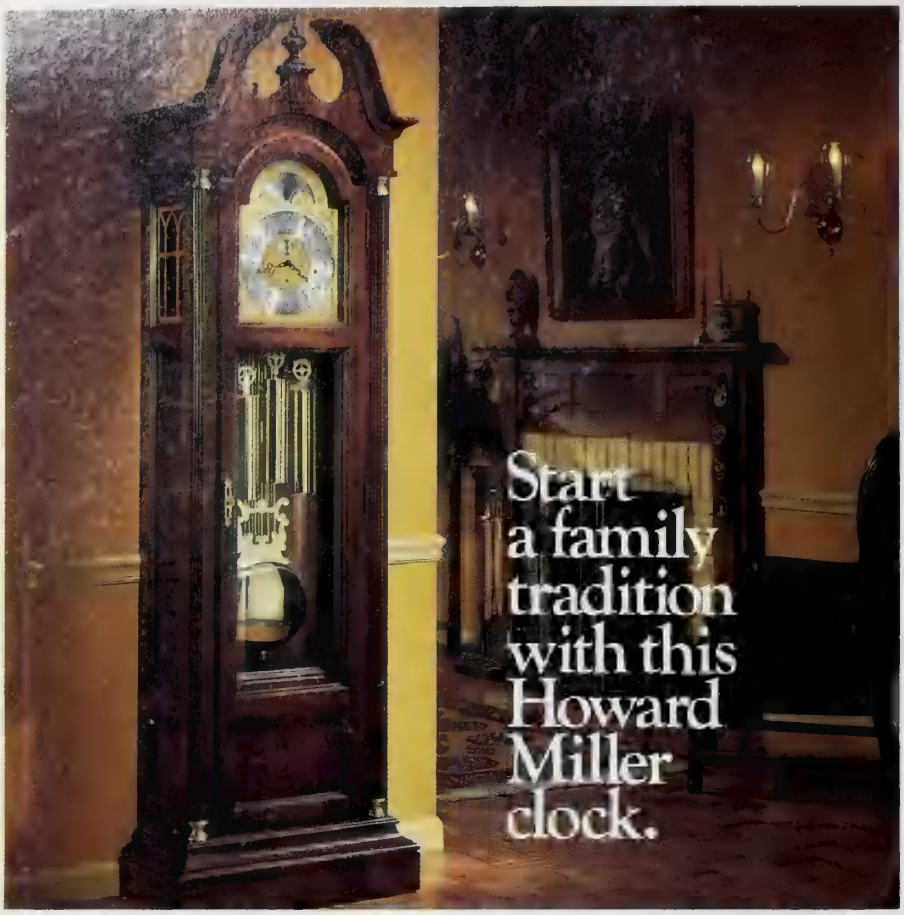
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*Based on published annual energy consumption data



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A PUBLIC SERVICE MESSAGE FROM THE INTERNAL REVENUE SERVICE

DECORATING & DESIGN

Continued from page 12

Mrs. Biggs had moved from the country to a city apartment and wanted a continuity of feeling between the two. "I think we're all looking for continuity in our homes," she says. "But here I wanted a lighter touch, a cleaner, more simple expression of what I'd had before. In the country I'd had an authentic reproduction of a Jacobean print; now I wanted a modern interpretation of one. In the country I had a marvelous Oriental carpet covering the floor; here I wanted a lighter, more casual-feeling dhurrie. Its almost white tone gives the lightness I felt was so right for this room."

Georgina Fairholme, the English-born designer who lives and works in New York City, did a bedroom *(pages 104 and 105)*. She says her client specifically requested "not too many ultrafeminine details." Well, how many is *too* many? Perhaps, in that case, the focus should be on details of substance instead of on effect. The detail that goes into a hand-painted bed or secretary by the artist Robert Jackson is incredible! The detail that goes into embroidering scallops on sheets and pillowcases is painstaking and loving. But what Miss Fairholme did with *white* is what makes the bedroom such a charmer. Her client's preference for color was a hyacinth-blue. White makes it dazzle, so Miss Fairholme grounded all the colors in the room with white wherever she could: flowers, linens, prints, delicate pieces of Cantonware, even a wallcovering.

One more detail of arrangement: Miss Fairholme angled the bed in relation to the two windows. This simple touch alters the way the room feels because it focuses on the light coming through the windows instead of just drawing attention to the way the windows have been decorated. The function of the windows has now become more important than the window dressing.

Color, scale, texture, pattern and attention to details—five tools brought to bear on every room you live in—can make a wonderful difference in the way that room makes you feel. ■

—PAULA RICE JACKSON

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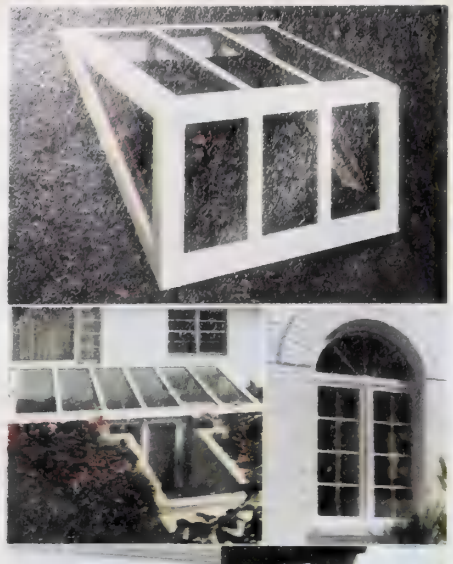
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WHAT MAKES A HOUSE FEEL GOOD?

Continued from page 39

"de-commission" one battalion of objects and activate another, she not only remembers their vital statistics with diarylike detail, she also enjoys the parade of places and people their deployment around the house brings to mind.

In my family, historically, houses have revealed their special delights a little at a time, and often grudgingly. It is not the fault of the houses but rather the peculiarity of their occupants. Seldom has a house of ours been given a chance to wield its full emotional impact, because it seldom reaches a state of unequivocal completion. And when it does, we have been prone to celebrate completion itself as the ultimate delight, and move from there to seek the hidden delights in still another wayward shelter.

And yet, in the way that a collection of short stories may yield greater satisfaction, page for page, than a major novel, so too can the step-by-step restoration of an ailing dwelling provide multiple pleasures whose sum total is greater than its phases. We have always rejoiced when a house of ours gains a new kitchen, say, or south window wall. Never mind, we think, that the living room may be stripped to its riblike lath. In good time it will also be beautiful in a fully contributing fashion. Meanwhile, the reality of the new kitchen or the new window wall has managed remarkably well to fulfill our need for a house that feels good.

To be sure, not everyone finds romance in remodeling. But we could wish for every family the pleasures that come from living in a house that is always springing a new surprise. At the moment we are bemused by a new spectacle, thanks to the location of a bridge overlooking our two-story living area and a border of lilac bushes beyond the windows. Here, in the sunshine, is where our new puppy sits by the hour in a state of rapt fascination. It is the perfect place, she has discovered, for monitoring the black-capped chickadees and juncos in the bushes.

We didn't plan the bridge with a bird-watching Chihuahua-terrier in mind—which, of course, makes it so much the better.■

GUEST SPEAKER

Continued from page 61

most, whereas anonymous portraits can often be found for as little as $15. Prints from the 19th century by photographers like P.H. Emerson, Roger Fenton and Alfred Stieglitz will cost hundreds, even thousands, of dollars. If your funds are limited the photographs of newly discovered talents offer a good opportunity to buy before prices go very high, and there are also a lot of older artists who have been neglected. Anyone with enthusiasm and a good eye can collect wonderfully today. You don't need a lot of money. All it takes is an investment of time, energy and commitment—going to galleries, asking questions, reading.

Q. *Do you think it is possible to develop a good eye for looking at any kind of art?*

A. Of course—if you want to. Some people are born with "an eye," but others can certainly develop it. It's not black magic—it's basically like anything else in this world. You can learn to do anything.

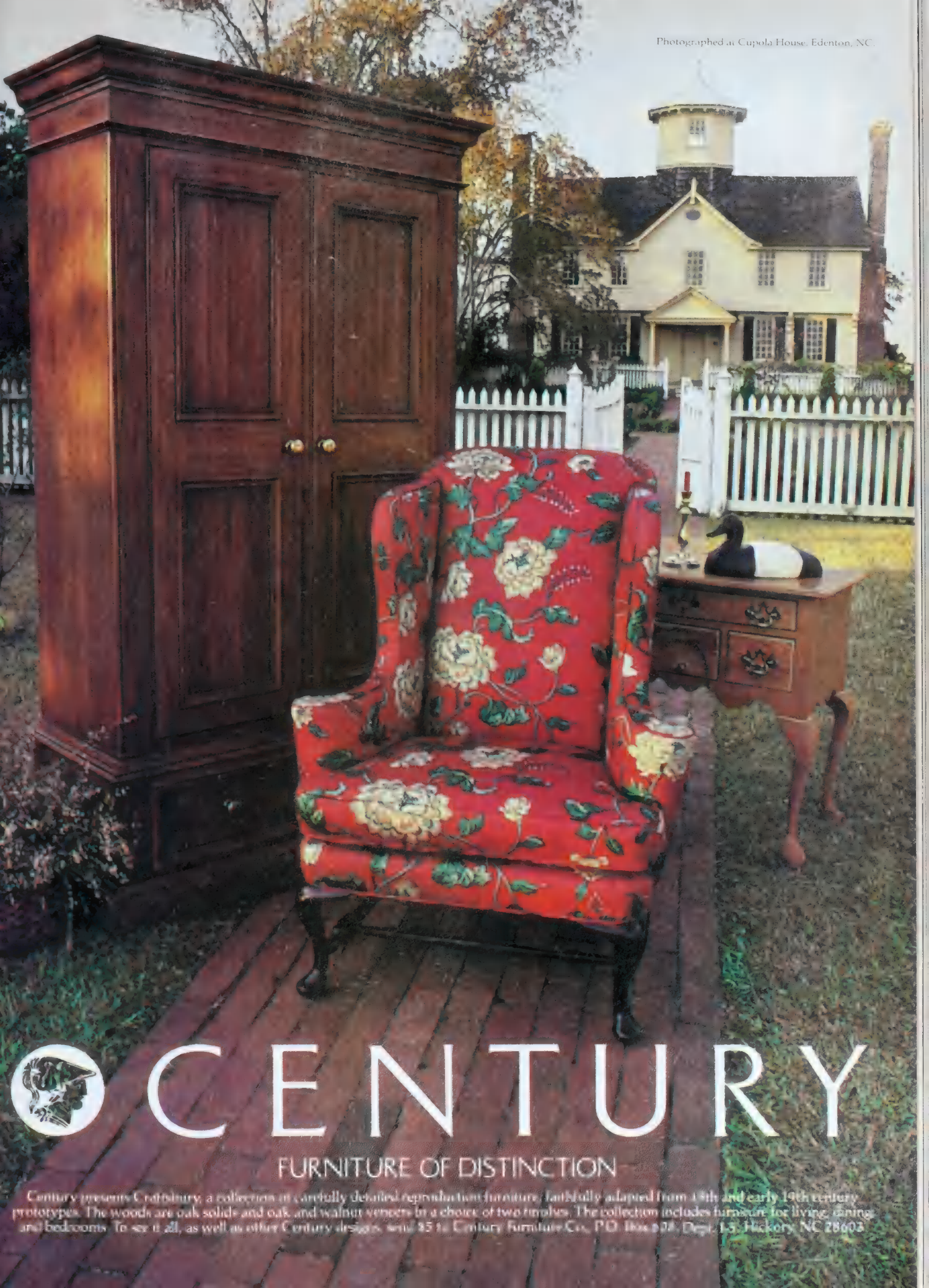
Q. *What do you think is the most important thing to know before you collect photography?*

A. Understanding the photographic medium is very important. Then you realize what a good print is, and the time that goes into it. Even though in theory a photograph is endlessly reproducible, there are actually fewer prints than in some of the graphic arts like etching or lithography. Photographers don't go into the dark room and make a hundred prints—they make two or three. Sometimes Ansel Adams will make 18 prints and tear up 16, because only two satisfy him. The most prints he ever made of an image was of "Moonrise, Hernandez, New Mexico," and he must have done about 900 to 1,000 of those. But 1,000 prints are not a lot when you consider that some lithograph editions are 500 prints.

Q. *What else do you think is important in collecting photography?*

A. Enjoying it! Most people take collecting too seriously when it should be fun. So many things in life are decided for you, but collecting is one thing you can do all by yourself, your own way, buying only what *you* want. It's not that serious—just enjoy it.■

—ELIZABETH H. HUNTER


Photographed at Cupola House, Edenton, NC.
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GARDEN GUIDE

MARCH

"Anyone can do spring" in glorious colors with a little help from a garden checklist



By KEN DRUSE

James van Sweden, the well-known Washington landscape architect, is fond of saying, "Anyone can do spring." This half-scolding affirmation refers to bulbs, which he loves—and considers foolproof fodder for amateurs.

Gardeners like Ruth Levitan know they don't have to limit their choices to the spring-flowering bulbs. There is a boundless stock of wildflowers, ground covers, perennials, trees and shrubs that wait for warming weather and lengthening daylight.

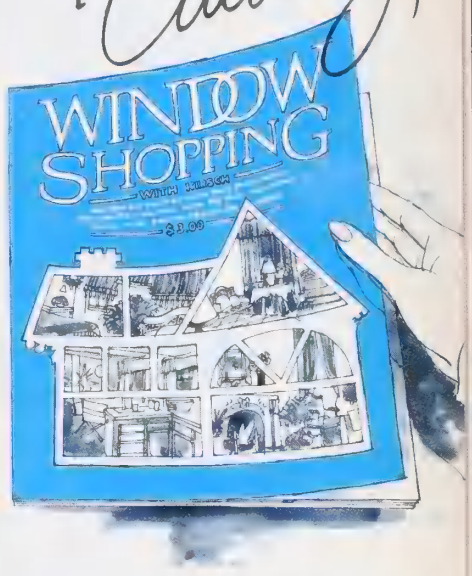
Blue is a hard color to come by, but the garden shown on pages 106 to 109 is a symphony of ornamental plants that includes a rhapsody in blue flowers. The following charts give examples, time of bloom (early—E, mid-season—M, late—L) and colors.■

GUIDE TO PLANTS FOR THE SPRING GARDEN

Plant type/Name	Time of bloom	Color
Woodland wildflowers		
American columbine, *Aquilegia canadensis*	M	red
Jack-in-the-pulpit, *Arisaema triphyllum*	E-M-L	green
Jacob's ladder, *Polemonium caeruleum*	M-L	blue
Wake-robin, *Trillium erectum*	M	maroon
Wild blue phlox, *Phlox divaricata*	M-L	blue
Wood anemone, *Anemone quinquefolia*	M	white
Yellow lady's slipper orchid, *Cypripedium calceolus*	L	yellow
Ground covers		
Basket-of-gold, *Aurinia (Alyssum) saxatilis*	M	yellow
Bergenia, *Bergenia cordifolia*	M	rosy-pink
Bleeding heart (native), *Dicentra eximia*	M-L	pink to rose
Carpet bugle, *Ajuga reptans*	L	blue
Forget-me-not (biennial), *Myosotis sylvatica*	M-L	blue
Lily-of-the-valley, *Convallaria majalis*	M-L	white
Moss pink, *Phlox subulata*	E-M	pink to blue
Flowering perennials		
Cranesbill, *Geranium ibericum*	M-L	lilac
False indigo, *Baptisia australis*	L	blue
Gas plant, *Dictamnus albus*	M	white
Iris: bearded, Siberian, crested, etc., Iris	M-L	assorted
Leopard's bane (daisy), *Doronicum cordatum*	E-M-L	yellow
Peony, *Paeonia,* assorted peony, species and cultivars	L	assorted
Poppy, *Papaver orientale*	L	assorted
Flowering Trees		
Crabapples, *Malus* assorted	M	white, pink, red
Dogwood, *Cornus florida*	M	white ('rubra,' pink)
Eastern redbud, *Cercis canadensis*	M	pink
Flowering cherry, *Prunus* assorted	E-M	white, pink
Japanese dogwood, *Cornus kousa*	L	cream
Saucer magnolia, *Magnolia x soulangeana*	E-M	white to purple
Flowering shrubs		
Forsythia, *Forsythia* assorted	E	yellow
Lilacs, *Syringa* assorted	M-L	assorted
Mountain laurel, *Kalmia latifolia*	L	pink, white
Rhododendron	E-L	desired color

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LIVING WELL, LOOKING GOOD

Continued from page 128

Contrary to popular belief, vitamin supplements will not make up the difference, since most contain about a dozen nutrients, compared to the body's need for over 40.

"Anyone on an extended diet that is restricted in important carbohydrate foods simply cannot function healthfully. This is why our seven years of study have resulted in the Time-Calorie Displacement regime—a program on which no one ever feels hungry or deprived. It maintains nutritional balance while limiting calories because it leans heavily towards the vegetables, fruits and unrefined starches (whole grain breads and cereals, potatoes, beans) that contain most of our needed vitamins and minerals."

Despite its manifest advantages, adding more vegetables to the family diet can be difficult for some.

"As a young man, my vegetable horizons were limited to peas, beans and carrots—all overcooked, of course," says Marvin S. Belsky, M.D., clinical instructor of medicine at New York University Medical Center. Dr. Belsky is an internist who practices preventive and nutritional medicine. "I believe that people can stay well with the proper nutrition, exercise and lifestyle. And vegetables are an important factor in staying well.

"I think there's a cultural factor in our appreciation of vegetables. Many of us grew up in cultural groups where certain vegetables were not eaten, but now we see a great variety moving into the mainstream. Also, ways of preparing vegetables have improved. I could never stand broccoli: It came in long stalks and was gray and mushy. Now that it's crisp and served in bite-sized pieces, I find that I like it."

Raw vegetables, valuable because their vitamin and mineral contents have not been depleted by cooking, can present digestive problems for some. Dr. Belsky offers a solution: "Proper adaptation is the key. It's something we in America know little about. We have a tendency to plunge right into things. Many people try to make a rad-

(Continued on page 144)



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LIVING WELL, LOOKING GOOD

Continued from page 142

ical change in their diets overnight. No wonder the body rebels.

"Let's say you want to add more raw vegetables to your diet, and in the past have found that they disagreed with you. In order to adapt your body to this new food, you should start off with a very small amount, and continue it over several weeks before enlarging the portions—always gradually.

"The body is remarkably suited to adaptation if we give it a chance. Remember your first taste of alcohol? Or your first cigarette? It wasn't fun, and took a lot of getting used to. Eventually though, we adapted to an alcohol or smoke intake which our bodies initially rejected. It will be the same with vegetables—but more beneficial."

Even beyond the health-giving value of vegetables, their current vogue may derive in part from a wider change in attitude. As Jean-François Revel writes in *Culture and Cuisine: A Journey Through the History of Food* (Doubleday, 1982), "The predominant characteristic of contemporary gastronomy, in these closing years of the 20th century, appears to me to be obvious: For better and for worse, this predominant characteristic is the return to nature."■

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For retail sources of merchandise coded (M) contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

CORRECTION

●The Nikon camera pictured on page 48 of the December 1983 issue was actually the Nikon One-Touch, not the FE2.

DECORATING & DESIGN

●*Page 12: Friederike Kemp Biggs,* 1160 Park Ave., NY 10128. *Georgina Fairholme,* 185 E. 85th St., NY 10028. *John F. Saladino Inc.,* 305 E. 63rd St., NY 10021. *Mariette Himes Gomez,* M.H. Gomez Inc., 241 E. 78th St., NY 10021.

HB MARKETPLACE

●*Page 16:* **Moiré porcelain,** Clarence House design edited by Bernardaud Limoges, five-piece place setting—Bernardaud Limoges (M), 41 Madison Ave., Suite 16 L, NY 10010; B. Altman & Co. (R), Fifth Ave. at 34th St., NY 10016; Marshall Field & Co. (R), 111 N. State St., Chicago, IL 60602. **Newport Scroll flatware, four-piece place setting**—Gorham Division of Textron Inc. (M), 333 Adelaide Ave., Providence, RI 02907. **Handcrafted pottery** in pink by Claudia Shwide: dinner plate, 11½ inches, $42; **salad plate,** 8½ inches, $32; **teacup and saucer,** $40 (set); **teapot,** $140, available in cream, earth-red, butter—Creative Resources (R) (MO), 24 W. 57th St. Room 603, NY 10019. **Stainless steel flatware** with off-white handle, four-piece place setting—American Country Store (R), 959 Lexington Ave., NY 10021. **Lace-edged dinner plate,** $35; **buffet plate,** $45—Bergdorf Goodman (R), 754 Fifth Ave., NY 10019. **Gorham Shell flatware,** five-piece place setting—Gorham Division of Textron Inc. (M), 333 Adelaide Ave., Providence, RI 02907. *Katja's earthenware:* **cake plate,** $20; **dinner plate,** $10; **salad plate,** $6; **cup and saucer,** $10 (set); **soup bowl,** $6—Waechtersbach (M), 8300 NE Underground Dr., Kansas City, MO 64161; Bloomingdales (R), 1000 Third Ave., NY 10022; Crate and Barrel (R), 850 N. Michigan, Chicago, IL 60611; Pottery Barn (R), 231 10th Ave., NY 10011. **Yellow and white striped cotton towel** *(under plates)* designed by Katja for Cannon Royal Family Collection, $3 each—Cannon Mills Inc. (M), 1271 Avenue of Americas, NY 10020; Burdines (R), 22 E. Flagler, Miami, FL 33131; Macy's (R), Herald Square, NY 10001; Marshall Field & Co. (R), 111 N. State St., Chicago, IL 60602. **Le Prix flatware** in yellow, five-piece place setting, $12.50—Gingko International (M), 5107 Chase St., Downers Grove, IL 60515. **Fennel Pitcher,** $40; **white radish platter,** $65; **leaf salad plate,** $26; **green-spattered dinner plate, $15, lidded pattypan squash,** $30—Eigen Arts (M), 579 Broadway, NY 10012; Saks Fifth Avenue (R), 611 Fifth Ave., NY 10016.

●*Page 17:* **Marbre Bleu fine porcelain**—Haviland Limoges (M), 11 E. 26th St., NY 10010; Bloomingdales (R), 1000 Third Ave., NY 10022; Buffums (R), 301 Long Beach Blvd., Long Beach, CA 90802; Neiman Marcus (R), 5285 Belt Line Road, Dallas, TX 75240. **Decoratif Multi Color fine china; Continental flatware**—Mikasa (M), 41 Madison Ave., NY 10010; Bloomingdales (R), 1000 Third Ave., NY 10022; J.W. Robinson Co., 7th and Grand, Los Angeles 90017. **French glass pasta bowl, salad bowl, soup bowl, placemats; paper plate liners,** 24, $6; **natural 100 percent cotton napkin with cotton lace trim,** $9; **flatware, five-piece place setting**—Wolfman Gold & Good Co. (R), 484 Broome St., NY 10013. Monroe china, five-piece place setting, $98, Lenox China (M), Old Princeton Pike, Lawrenceville, NJ 08648. **Hand-painted tray,** 12½ inches square (also 16 by 18 inches), polyureth-

(Continued on page 146)

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PRODUCT INFORMATION

Continued from page 144

aned surface. $90—Four Hands Bindery (R), 159 Mercer St., 4th floor, NY 10012. **Spattered wooden plates,** 14 inches $35 each; 12 inches, $29 each; 10 inches, $40 each; four colors *(green not shown)*—Neiman Marcus (R), Copley Place, Boston, MA 02116. **Trapnell Sprays dinner and salad plate**—Royal Worcester Spode (M), 225 Fifth Ave., Room 104, NY 10010.

HB LOOKOUT

Page 20 (top to bottom): **"Exer-Bike," and "Jogger/Reflex" programs** will fit all Atari and Apple computers in late spring—Exus Corp. (M), 1933 O'Toole Ave. A-103, San Jose, CA 95131. **"Aerobics"** works on Atari 400/800/XLs and Commodore 64 and soon on Apple and IBM systems. For information, write to Spinnaker Software (M), 215 First St., Cambridge, MA 02142. **Jim Fixx's "The Runner's Program"** is suitable for IBM systems and in May, Apple and later Commodore 64 and Atari—MECA (M), 285 Riverside Ave., Westport, CT 06880. **Maggie Geiger's gardening service**—The Window Box (R), 217 E. 27th St., NY 10016. **Ballet barre** disassembles in three parts; order any size including smaller heights for children—Ad Hoc Softwares (M), 410 W. Broadway, NY 10012. **In-Door Gym**—Robert Edmund (MO), 101 E. Gloucester Pike, Barrington, NJ 08007; free catalog. **Lampshade kit** includes shade paper with pre-traced pattern, rings, liner paper, grosgrain ribbon trim (specify one, navy-blue or brown)—Blueberry Farm Folk Arts, 47 South St., Freeport, ME 04032.

AT HOME WITH CRAFTS—DECOUPAGE

Page 31: To order Dee Davis's catalog listing all necessary products for decoupage write to Adventures-in-Crafts Studio, 1321 Madison Ave., NY 10028. Also ask about her studio classes, which run throughout the year.

TRAVEL SOUTH

Page 41: **Delta-Mississippi Queens,** Delta Queen Steamship Co., 511 Main St., Cincinnati, OH 45202. Phone (800) 543-1949; att: Perry Moran. **Island Queen II,** Wacca Wache Marina, Murrells Inlet, SC 29576. Phone (803) 651-2994; att: Kathy Hamby. **Captain J.N. Maffitt,** 2 Ann St., Chandler's Wharf, Wilmington, NC 28401. Phone (919) 343-1406; att: Robert J. Parker. **Gen. Richard Montgomery,** Montg. Riverboat Comm., PO Box 371, Montgomery, AL 36101. Phone (205) 834-9862; att: Goldie Woodward. **Spirit of Vicksburg,** PO Box 1405, Vicksburg, MS 39180. Phone (601) 634-6059; att: Capt. Rainbolt. **Jungle Queen,** 800 E. Broward Blvd., Ft. Lauderdale, FL 33301. Phone (305) 462-7202; att: Jerome C. Faber. **Marine Jack II,** 2 Marina Plaza, Sarasota, FL 33577. Phone (813) 365-4232; att: H. Lee Sullivan. **Paddlewheel Queen,** 2950 NE 32nd Ave., Ft. Lauderdale, FL 33308. Phone (305) 564-7659; att: Thomas Corr. **Belle of St. Petersburg,** 401 Second Ave. NE, St. Petersburg, FL 33701. Phone (813) 866-3002; att: Carol T. Beaudry. **Creole Queen,** N.O. Paddlewheels Inc., Inter. Trade Mart-#807, New Orleans, LA 70130. Phone: (504) 529-4567; att: Jody Halter. **Natchez-J.Lafitte-Cotton Blossom-President** N.O. Steamboat Co., 2340 Inter. Trade Mart, New Orleans, LA 70130. Phone (504) 586-8777; att: George C. Schwab. **Belle Carol,** Belle Carol Steamboat Co., 6043 Charlotte Ave., Nashville, TN 37209. Phone: (615) 356-4120; att: Carol Ann Claughton. **Cumberland Princess,** Heather Lines Office, PO Box 416, Hendersonville, TN 37077. Phone (615) 824-2075; att: Herbert and Burgess Bates Jr. **Memphis Queen,** Memphis Queen Line, Riverside Drive at Monroe, Memphis, TN 38173. Phone: (901) 527-5694; att: Dale M. Lozier. **Sea Witch,** Lake Queen Dock, 10 Tremont St., Chattanooga, TN 37405. Phone: (615) 266-0017; att: Mary Hosemann. **Scarlett O'Hara-Henry W. Grady,** PO Box 778, Stone Mountain, GA 30086. Phone: (404) 469-9831; att: Susan Yates. **Cap'n Sam,** River St., PO Box 1131, Savannah, GA 31402. Phone: (912) 234-7248; att: Capt. Sam Stevens. **Jubilee,** Columbus Steamship Wharf, Columbus, GA 31901. Phone: (404) 327-0113. **River Hop,** Northern Ky. Convention Bureau, 605 Philadelphia, St., Covington, KY 41011. Phone (606) 261-4677; att: Sandra Tate. **Dixie Belle,** Shakertown, Route 4, Harrodsburg, KY 40330. Phone: (606) 734-5411; att: Jane Brown. **Belle of Louisville,** Fourth & River Rd., Louisville, KY 40202. Phone (502) 778-6651; att: Cabby Ratterman. **First Lady,** Sixth & Water St., SW, Washington, DC 20024. Phone (202) 554-8000; att: Ruth Dobbins. **Carrie B,** Harbor Tours, End of Bay Street, Portsmouth, VA 23704. Phone (804) 393-4735; Capt. Steve Jordan. **Mary Woods II,** Jacksonport State Park, Jacksonport, AR 72075. Phone: (501) 523-6317; att: Lady Elizabeth Luker.

ROOMS YOU LOVE TO COME HOME TO

Pages 66 and 67: Furniture: **Sofa** #4802-41, 86 by 33 by 35 inches high; **pair of five-leg occasional chairs** #4705-13, 29 by 30 by 32½ inches high; **pair of ottomans** #4703-89, 29 by 22 by 21 inches high; **desk chair** #4716-11, 21 by 24 by 39 inches high; **Boutac leather chair** #4717-11, 29 by 32 by 36 inches high; **sofa table** #4340-60, 60 by 16 by 27 inches high; **cocktail table** #4130-60, 60 by 48 by 32 by 16 inches high; **two lamp tables** #4201-60 by 26 by 24 inches high; **gateleg table** #4320-60, 36 by 12 by 29 inches high leaves up, 36 by 12 by 29 inches leaves down, all solid cherry. American Digest collection—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. *Fabrics:* **Melanie** #14005 F glazed cotton chintz on sofa, 48 inches wide, 24-inch repeat, light green; **Astor** #182.01 on desk chair, 54 inches wide, apricot; **Yasmin** #160090 F curtain fabric, 54 inches wide, 3-inch repeat, red, green, yellow, pink, black—Quadrille (T), 979 Third Ave., NY 10022. **Strawberries** #235 P on ottomans, and five-leg occasional chairs, 100 percent cotton, 54 inches wide, 6-inch repeat, peach—Hinson and Co. (T), 979 Third Ave., NY 10022. **Wellington CBP/GOL pillow covers,** 100 percent cotton, 54 inches wide, light pink—Rosecore Handprints (T), 979 Third Ave., NY 10022. **Square pillows,** 80 percent feathers/20 percent goose down, 18 inches—Itzkowitz (R), 161 Allen St., NY 10002. **Curtains and pillow covers**—Flemming Hegner (T), 6026 Monroe Place, West, NY 07093. **Mohair throw,** pink and peach—R. Brooke Limited (R), 138½ E. 80th St., NY 10021. **Brass pharmacy lamp**—Keller Williams (T), 979 Third Ave., NY 10022. **French brass bouillote lamp** #827C with green

Continued on page 148

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FRANKLIN PORCELAIN A FRANKLIN MINT COMPANY

PRODUCT INFORMATION

Continued from page 146

tole shade—Eagles Antiques (R), 1097 Madison Ave., NY 10028. **Madeira rug,** 100 percent African sisal, woven in Belgium, 380 cm (12 by 5 feet), sunset—Meridian Exclusive Importers, Syracuse, NY. **Scrapbook,** leather with gold trim photo albums—T. Anthony (R), 480 Park Ave., NY 10022. **Porcelain reclining dog, handmade blue ashtray, green Chinese planter, c. 1870, porcelain orange apple box, faux tortoise box, faux marbelized box, purple porcelain Chinese container with cover**—John Rosselli (T), 255 E. 72nd St., NY 10021.

● *Pages 68 and 69:* **Designer**—Katherine Stephens Associates Inc., 8 Diana Circle, Roslyn Estates, NY 11576. **Upholstery and curtains**—Aldo di Roma Inc. (T), 403 E. 62nd St., NY 10021. **Fabric**—Hinson & Co. (T), 979 Third Ave., NY 10022. **Architects table, dining chairs**—Malmaison Inc. (T), 29 E. 10th St., NY 10003. **Pine breakfronts, etagères**—Kentshire Antiques (T), 37 E. 12th St., NY 10003. **Glass-topped cocktail table**—LCS (T), 1059 Third Ave., NY 10021. **Black lacquered table**—Stair's Incurable Collector Inc. (R), 42 E. 57th St., NY 10022. **Shutters**—Interior Design Systems Inc. (T), 979 Third Ave., NY 10022. **Throw**—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554. **Painting** by Mary Cassatt; **painting on mantel** by Georgia O'Keeffe—Hirschl Adler Galleries Inc. (R), 21 E. 70th St., NY 10021. **Lighting**—Incorporated Consultants Ltd. (T), 30 W. 22nd St., NY 10010. **Crystal, china & flatware**—Baccarat Inc. (R&T), 55 E. 57th St., NY 10022.

● *Pages 70 and 71:* **Sofas, club chairs, pine coffee table, pine secretary, antique 18th-c. tall case clock with wooden works, hooked rugs**—Beverly and Partners (R), 1800 West Coast Hwy., Newport Beach, CA 92663. **Folk art dove**—J. Johnson's American Folk Heritage (R), 1044 Madison Ave., NY 10021. **Hooked rug pieces as stair pads**—Island Antiques (R), Balboa Island, CA 92662.

● *Pages 72 to 75.* **Designer:** *Ristomatti Ratia*—Marimekko (M), 1 Dock St., Stamford, CT 06902. Marimekko (R), 7 W. 56th St., NY 10019. **Table** and **"Traffic" sheets** on cushions and pillows designed by Ristomatti Ratia & Albert Turick, sheets from Marimekko—Dan River (M), 111 W. 40th St., NY 10018. **Red and white kitchen towel** designed by Ristomatti Ratia and Albert Turick from Marimekko—Fallani & Cohn (M), 14 E. 38th St., NY 10016. **Kitchen cabinets and modular wall system**—St. Charles Manufacturing Co. (M), St. Charles, IL 60174. **Formica cabinets, Danish Beige and white, ColorCore countertops**—Formica Corp., a subsidiary of American Cyanamid, Berdan Ave., Wayne, NJ 07470. **Range top, wall oven, dishwasher**—Thermador/Waste King (M), PO Box 22129, Los Angeles 90040. **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), PO Box 4130, Madison, WI 53711. **Sink**—Elkay Manufacturing Co. (M), 2222 Camden, CT, Oak Brooks, IL 60521. **Faucet**—KWC, Western States Manufacturing Co. (M), 40 Woodgrove, Irvine, CA 92714. **Oak flooring** with pickled surface—Bruce Hardwood Floors Div., Triangle Pacific Corp., 16803 Dallas Parkway, Dallas, TX 75248. **Tile on floor, table, ledge**—American Olean Tile Co. (M), PO Box 271, Lansdale, PA 19446. **Cambridge adjustable tubular steel stools,** adjust 24" to 32½ inches, $47.50—Charrette (R), 215 Lexington Ave., NY 10016. **Kivi chair, waste basket, Toscany glassware, calendar**—Crate & Barrel (R), 850 North Michigan Ave., Chicago, IL 60611; Faneuil Hall Marketplace, Boston, MA 02109; North Park Center, Galleria, Dallas, TX 75225. **Black light: wall, table mounts and free standing**—Turpan Sanders (R), 386 West Broadway, NY 10021. **Personal computer**—Sony Corp. of America (M), 1 Sony Dr., Park Ridge, NJ 07656. **Pale blue wooden service plate,** 18 inches, $28.50—Phillip Mueller (M), 37 Bridge St., Brooklyn, NY 11201; Isabelle (R), 234 South County Rd., Palm Beach, FL 33480. **Soup/cereal bowl,** 6½ inches, $4; **platter,** 15½ inches, $20; **pedestal,** $20; **canisters,** $20, $15, $10; **pots,** $15; $12.50; $10; **place setting,** $20; **beverage server,** 48 ounces, $25; **sugar and creamer set,** $15; **soup tureen,** four quarts, $40, all basic white by Ristomatti Ratia and Albert Turick. Marimekko—The Pfaltzgraff Co. (M), 140 E. Market St., York, PA 17401. **White bowl**—Western Stoneware/Great American Stoneware Factory (M), 521 W. Sixth Ave., Monmouth, IL 61462. **Saute pan,** 10 inches, 2½ quarts, $70; **covered saucepan,** 1 quart, $52; **saucepan,** 2 quarts, $60; **covered casserole,** five quarts, $90. Magnalite Professional collection—General Housewares Corp. (M), PO Box 4066, Terre Haute, IN 47804. **Wooden spoons, rolling pin**—Persimmon Tree (R), 127 S. Third St., Geneva, IL 60134. **Espresso Plus electric Espresso/Cappucino maker** =966, 10 cup, 30 ounces, $400—Robert Krups North America (M), 7 Pearl, CT, Allendale, NJ 07401. **Garden tools, watering can, broom**—Zona (R), 484 Broome St., NY 10013. **Plants**—Oak Hill Gardens (R), West Dundee, IL 60118.

FOR LOVE OF A LOG CABIN

Contractor: Bill Austin/Inside-Outside Designs and Construction Inc., 1000 Potomac St., Suite 106, Washington, DC 20007. **Interior Design:** Lyn Peterson and Carol O'Neill, L-O'Neill Motif Designs, 1944 Palmer Ave., Larchmont, NY 10538.

● *Pages 76 and 77:* **Adirondack furniture** handcrafted by Jerry Farell—Rustic Furnishings (R) (T), 225 W. 106th St., NY 10025. **Antique quilted pillows**—Cherishables (R), 1608 20th St., Connecticut & Q NW, Washington, DC 20009.

● *Pages 78 and 79:* **Sofa,** 84 inches. **Love seat,** 65 inches, **drop-leaf cocktail table,** Ethan Allen Country Craftsman Collection, pine—Ethan Allen Galleries throughout United States. **Stone-washed denim** covering sofas, 100 percent cotton—Ralph Lauren Home Collection (M), 1185 Avenue of Americas, NY 10036. Write for store nearest you. **Harvest Sun quilted pillows, checkerboards, portraits, antique steamboat, blue and white spatterware, Star of Bethlehem quilt, goose, baskets**—Cherishables, (R), 1608 20th St., Conn. and Q NW, Washington, DC 20009. **Wooden clock trade sign, brass candlesticks, wooden snow goose, Leeds platter, three-legged cricket table, antique sideboard, Shaker boxes, framed crib quilt, blanket chest, painted bench**—Marston Luce (R), 1314 21st St., NW, Washington, DC 20037. **Striped cotton rag rug**—Stark Carpet Corp. (T), 979 Third Ave., Rm. 1101, NY 10022. **Adirondack armchair**—Rustic Furnishings (R) (T), 225 W. 106th St., NY 10025. **Hand-woven throw**—The Three Weavers (M), 1206 Brooks St., Houston, TX 77009. **Flowers, trees**—David Ellsworth, 2015 Florida Ave. NW, Washington, DC 20009. **Perma-Shield windows**—Andersen Corporation (M), Bayport, MN 55003. **Window grilles**—Webb Manufacturing (M), PO Box 707, Conneaut, OH 44030.

● *Pages 80 and 81:* **Harvest dining table, Windsor side and arm chairs, slant-back cupboard,** Ethan Allen Country Craftsman Collection, pine—Ethan Allen Galleries throughout United States. **Snowflake wallpaper** inside hutch, (also see kitchen), 27 inches wide, 5 yards long, screen printed on vinyl coated ground, washable, stripable, pretrimmed, Desert Blue, also black, red, Woodland Green—Ralph Lauren Home Collection (M), 1185 Avenue of Americas, NY 10036. Write for store nearest you. **Antique chandelier, antique lace runner, linen napkins**—Cherishables (R), 1608 20th St., Connecticut and Q NW, Washington, DC 20009. **Antique yellowware collection, antique Indian basket**—Marston Luce (R), 1314 21st St., NW, Washington, DC 20037. *Kitchen:* **Sears Kenmore appliances and kitchen cabinetry. Kenmore electric microclassic cookcenter = 63761; Kenmore washer =12757, dryer =63761; disposer =6654; Sears best dishwasher =7014 and compactor =41606; double basin sink outfit =8915, with maple cutting board; Lady Kenmore refrigerator =53691**—Sears Tower (M), Dept. 703, =40-15, Chicago, IL 60684, at Sears stores. **Power-Trac**—Halo Lighting Division, McGraw-Edison (M), 400 Busse Rd., Elk Grove Village, IL 60007. **Exeterphone**—AT & T, at phone centers throughout United States.

● *Pages 82 and 83.* **Beehive bed, bowback rocking chair, chest, blanket chest,** Ethan Allen Country Craftsmen Collection, pine—Ethan Allan Galleries throughout United States. **Stone-washed denim duvet cover,** 100 percent cotton, all sizes; **Patience sheets, pillowcases, pillow shams, dust ruffle,** 100 percent cotton, 200 thread count, no iron—Ralph Lauren Home Collection (M), 1185 Avenue of Americas, NY 10036.

Continued on page 152



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Anso IV

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PRODUCT INFORMATION

Continued from page 148

Antique pillows, quilt, Battenburg lace tablecloth—Cherishables (R), 1608 20th St., Corner and Q, NW, Washington, DC 20009. **Throw**—The Three Weavers (M), 1206 Brooks St., Houston, TX 77009.

ENGLISH STYLE IN AN AMERICAN BARN

●*Pages 84 and 85:* **English antique Savonnerie rug, c. 1830, antique red lacquered tole tray and stand**—Trevor Potts Antiques Inc. (T) (R), 1011 Lexington Ave., NY 10021. **French Vieux Paris cachepots, c. 1790**—Bardith (T) (R), 901 Madison Ave., NY 10128. **Rosa Mundie #32032/1 fabric** on sofa, chair, ottoman, 100 percent cotton chintz, yellow—Clarence House (T), 40 E. 57th St., NY 10022.

●*Pages 86 and 87, cover:* **Painted wicker settee and chairs,** Lord & Taylor wicker collections, green—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Settee and chair cushions** made by Flemming Hegner Corp. (T), 6026 Monroe Place, West New York, NJ 07093. **Multi Ice Blue #31410/1 Rose Chintz,** 100 percent cotton—Clarence House Imports Ltd. (T), 40 E. 57th St., NY 10022. **Square pillows,** 18 inches—Itzkowitz (T), 161 Allen St., NY 10001. **Cashmere Jacquard pink tablecloth, matching napkins, 100 percent cotton,** 70 inches round, also in white, beige, gray—Frette (R), 787 Madison Ave., NY 10021. **Green majolica waterlily plates #1054**—The Secret Garden Antiques (R), 252 E. 62nd St., NY 10021. **Etruscan clay pots,** 16 by 11 inches—Potcovers Inc. (T) (R), 101 W. 28th St., NY 10001. **Glass cake stand with cover, wooden duck**—Ann Phillips Antiques (T) (R), 899 Madison Ave., NY 10002. **Regency simulated bamboo chairs, wire plant stand**—Trevor Potts Antiques Inc. (T) (R), 1011 Lexington Ave., NY 10021. **Chinese bamboo table**—Jenny Bailey (T) (R), 1321 Madison Ave., NY 10028.

THE TEA SERVICE AS ARCHITECTURE

●*Pages 88 and 89:* **All tea sets** (which include a sterling silver teapot, coffeepot, sugar bowl and creamer) are for sale in limited editions through the Max Protech Gallery, 37 W. 57th St., NY 10019. Currently being shown in the "Architecture in Silver" exhibit at the San Francisco Museum of Modern Art (through April 8), the tea sets will travel to the La Jolla (Calif.) Museum of Contemporary Art, April 28 to June 10, and then to the Renwick Gallery, Washington, D.C., August 10 to November 25.

UPLIFTING AN OLD FARMHOUSE

Architect—Arthur T. Ballman, PO Box 456, Bethlehem, CT 06751. **Designer**—Horton & Filoon Design, Decorators Walk, Greenwich, CT 06830.

●*Pages 90 and 91:* **slipcover fabric on sofa,** 100 percent Belgian linen—Decorators Walk (T), 979 Third Ave., NY 10022. **Small print fabric on sofa pillows**—Thomas K. Woodard (R), 835 Madison Ave., NY 10021. **Quilt fabric on pillows**—Kathy Schoemer ( ) Pound Ridge, NY 10576. **Pompom #C-105 natural fabric** for curtains, 100 percent cotton—Papiers Peints Inc. (T), 979 Third Ave., NY 10022. **Tattersall 100 percent wool rug**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Lavender throw,** 100 percent wool—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554. **Dining table**—Mill House Antiques (T) (R), Route #6, Woodbury, CT 06798. **Table** *(behind sofa),* **lambing chair**—Bedford Green Antiques (T) (R), Main Street, Bedford, NY 10506. **Handmade wooden animals**—Patty Gagarin Antiques, Fairfield, CT 06830.

●*Pages 92 and 93:* **Hand-carved wooden ice fish**—Nantucket House Antiques (R), 8 Fair St., Nantucket, MA 02554. **Blue, green and white throw,** 100 percent wool—Irish Imports (R), Scotts Corners, Pound Ridge, NY 10576. **Gray and black smoked blanket chest, handcrafted painted pig, pony, wooden blue fish**—Patty Gagarin Antiques, Fairfield, CT 06830. **Blue lithograph** by William Scott—Gimpel & Weitzenhoffer, 1040 Madison Ave., NY 10021. **Ring cut red and black painted table**—Bobbie Trippe, Greenwich, CT 06830. **Small oak table**—Bedford Green Antiques (T) (R), Main St., Bedford, NY 10506. **Rag rugs,** 100 percent cotton—Stark Carpet (T), 979 Third Ave., NY 10022. **Handmade appliqué pillow**—Robin Thew, PO Box 571, Salisbury, CT 06068. **Standing torchiere lamp**—Koch & Lowy (T), 200 Lexington Ave., NY 10016. **Yankee Pin Stripe chintz,** on slipper chairs Red #8000-11—Carleton V Ltd. (T), 979 Third Ave., NY 10022. **Bandji blue and white print fabric** on sofa, 100 percent cotton—China Seas Inc. (T), 979 Third Ave., NY 10022. **Flowers**—Marlo Flowers Ltd. (R), 421 E. 73rd St., NY 10021.

●*Page 94:* **Wood blackbird** by Tony Thurston. **Wooden chickens**—Webb & Parsons ( ), 134 Elm St., New Canaan, CT 06840. **Hand-painted country kitchen tiles**—Country Tiles (T) (R), 194 Main St., Westport, CT 06880. **Hand-painted canvas floorcloth**—Mabel's (R), 1046 Madison Ave., NY 10021. **Hand-painted stool** made to order—Weg Gallery (R), 1100 Madison Ave., NY 10028. **Spongeware bowl**—Vintage Ladies (R), 60 Williams St., Greenwich, CT 06830. **Antique wooden checkerboard**—The Lions Paw (R), Main St., Nantucket, MA 02554. *Bottom:* **Stenciled headboard, lamp shade, top sheet, stenciling on paper shades**—Veva Crozer, Greenwich, CT 06830. **Rice paper shades**—Conran's (R), 160 E. 54th St., NY 10022. **Pique bedcover and pillow shams**—Frette (R), 787 Madison Ave., NY 10021.

●*Page 95:* **Little Star wallcovering**—Cowtan & Tout Inc. (T), 979 Third Ave., NY 10022. **Antique dining chairs**—Mill House (T) (R), Route 6, Woodbury, CT 06798. **Paper bear quilt collage** by Mellie Cooper—Webb & Parson, 134 Elm St., New Cannan, CT 06840. **Salmon color placemats and napkins**—Cache Cache Ltd. (R), 758 Madison Ave., NY 10021. **Willow Tree hand-painted dinner plates, Simon Pearce glasses**—Rosemary Casey Interiors (R), Yellow Monkey Village, Rte 35, Cross River, NY 10518. **Flowers**—Marlo Flowers Ltd. (R), 421 E. 73rd St., NY 10021.

DECORATING SCRAPBOOK

●*Pages 98 and 99:* **Coordinator:** *Rendell Fernandez*—John F. Saladino, Inc. 305 E. 63rd St., NY 10021. **Blinds and shades**—Anubis (M), 4417 Douglaston Parkway, Douglaston, NY 11363. **Woodwork**—Agrusa (R), 19312 53rd St., Fresh Meadows, NY 11364. **Painting**—G. Papiris (R), 45 Allen St., #11D, NY

(Continued on page 154)





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PRODUCT INFORMATION

Continued from page 152

10002. **Stained floors**—Lothar Cordts (R), 31 Fieldstone Dr., Hartsdale, NY 10530. **Aalto tables**—Scandinavian Designs (M), 127 E. 59th St., NY 10022. **Upholstery**—K. Flamm Associates (T), 26 Bruckner Blvd., NY 10454. **Fabian stripe fabric** on banquette, 100 percent cotton—Tressard (T), 979 Third Ave., Rm. 510, NY 10022. **Pink pillow fabric** #2454, color 71, 100 percent cotton; **velvet chair fabric** #2641-303, 100 percent cotton—Kravet Fabrics Inc. (T), 201 E. 56th St., NY 10022. **White parachute fabric for shades**—National Parachute Supply (M), 47 E. Main St., Flemington, NJ 08822. **Carpet**—J. Graham Carpet Co. Inc. (R), 527 Madison Ave., Rm. 415, NY 10022. *Location:* Home of Fred Hochberg of Lillian Vernon (M), 510 S. Fulton Ave., Mt. Vernon, NY 10550.

●*Pages 100 and 101:* **Designer:** Mariette Himes Gomez, 241 E. 78th St., NY 10021. **Rugs, quilt on wall, striped fabric on pillows**—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Oxford fabric on sofa**—Carleton V Ltd. (T), 979 Third Ave., NY 10022. **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. **Quilt** *(upper right corner)* by Lynne Pattridge, PO Box 223, New Hampton, NH 03256.

●*Pages 102 and 103:* **Designer:** *Friederike Kemp Biggs,* 1160 Park Ave., NY 10028. **Cezanne stripe fabric** on ottoman and pillows; **Guinevere glazed chintz** on sofa and chair; **Ravel fabric and watermarked chintz** on pillows and tableskirt—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. Peach upholstered chair from Decorator's Walk (T), 160 E. 56th St., NY 10022. **Painting** by Sherry Felix.

●*Pages 104 and 105:* **Designer:** *Georgina Fairholme,* 185 E. 85th St., NY 10028. *(right)* **Blue V blue and white floral blanket cover,** $146; **Chain baby pillowcase,** $76, both 65 percent polyester/35 percent cotton—Pratesi (R), 829 Madison Ave., NY 10021. Brooks Blue fabric, 100 percent cotton, $30 per yard; **Niki white matte vinyl washable wallpaper, Delphinium, five-yard roll,** $42—Hinson & Co. (T), 979 Third Ave., NY 10022. **Blue and white porcelain**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Dhurrie rug**—*(left)* Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Tree basket** by Maggie Wells—The Gazebo (R), 660 Madison Ave., NY 10021. **Wool throw**—Woolworks Inc. (R), 838 Madison Ave., NY 10021. **Desk accessories**—ffolio 72 (R), 888 Madison Ave., NY 10021; The Mediterranean Shop (R), 876 Madison Ave., NY 10021; Descamps (R), 723 Madison Ave., NY 10021. **Blue and white porcelain**—Gordon Foster (R) (T), 1322 Third Ave., NY 10021; John Rosselli Antiques (T), 255 E. 72nd St., NY 10021.

●*For more detailed information on merchandise shown on pages 98 to 105, see page 157.*

STEAMED IN GOODNESS

●*Page 115:* **NeuOsier all-white soup plate,** for marmite of duck with root vegetables, $38.50; **NeuOsier dinner-plate** *(beneath)* **with gold rim, central orange flower motif,** Royal Berlin $125—Ronald James (R), 3415 Sacramento St., San Francisco, 94118.

●*Page 116:* **Pink crinoline dinner plate,** for braised stuffed pork loin wrapped in red cabbage leaves, $58—Ronald James (R), 3415 Sacramento St., San Francisco, 94118.

●*Page 117:* **Hand-painted Italian "fish" plate,** for Pacific halibut en papillotte, $50—Sue Fisher King (R), 3075 Sacramento St., San Francisco, 94118.

●*Page 118:* **Gold Bead dinner plate** by Nymphenburg, for chicken with lemon, olives and garlic, $165—Ronald James (R), 3415 Sacramento St., San Francisco, 94118. *Bottom:* **La Cloche natural clay stoneware baking dish and dome,** $35—Sassafras (M), PO Box 1366, Evanston, IL 60204.

KITCHEN ESSENTIALS

●*Page 124:* **Boston Warehouse Trading Corp.,** 39 Rumford Ave., Waltham, MA 02154; **Mewa,** available through Paderno Imports of Italy, 2066 Lehigh Rd., Glenview, IL 60025; **Proctor-Silex,** 1016 W. 9th Ave., King of Prussia, PA 19406; **Regal Ware, Inc.** *(not pictured),* 1675 Reigle Dr., Kewaskum, WI 53040.

Continued on page 157



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Houston, TX (713) 780-9770

THURIN'S,
Canton, OH (216) 477-4552





PRODUCT INFORMATION

Continued from page 154

Decorating Scrapbook (pages 98 to 105)

Figure 1.) *Designer:* John F. Saladino, Inc., 305 E. 63rd St., NY 10021. **Blinds & shades**—Anubis (M), 4417 Douglaston Pkwy., Douglaston, NY 11363. **"Aalto" tables**—Scandinavian Designs (M), 127 E. 59th St., NY 10022. Home of Fred Hochberg, Lillian Vernon (M), 510 S. Fulton Ave., Mt. Vernon, NY 10550. *1.)* 100 percent cotton **"Fabian" stripe fabric**—Tressard (T), 979 Third Ave., Rm. 510, NY 10022. *2.)* 100 percent **pink cotton fabric #2454,** color 71 and 100 percent cotton velvet #2641-303—Kravet Fabrics, Inc. (T), 201 E. 56th St., NY 10022. *3.)* **Chair designer**—John F. Saladino, 305 E. 63rd St., NY 10021. *4.)* **White parachute fabric**—National Parachute Supply (M), 47 E. Main St., Flemington, NJ 08822. *5.)* **Carpet**—J. Graham Carpet Co., Inc. (R), 527 Madison Ave., Rm. 415, NY 10022.

Figure 2.) *Designer:* Mariette Himes Gomez, 241 E. 78th St., NY 10021. **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. **Rugs, quilt on wall and striped fabric pillows**—Thomas K. Woodard (R), 835 Madison Ave., NY 10021. **"Oxford" fabric on sofa**—Carleton V, Ltd. (T), 979 Third Ave., NY 10022. *1.)* **Quilt**—Lynne Pattridge, PO Box 223, New Hampton, NH 03256. *2.)* **"Oxford" fabric**—Carleton V, Ltd. (T), 979 Third Ave., NY 10022. *3.)* **Rug and striped fabrics**—Thomas K. Woodard (R), 835 Madison Ave., NY 10021.

Figure 3.) *Designer:* Friederike Kemp Biggs, 1160 Park Ave., NY 10128. **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. **"Cézanne Stripe" fabric** on ottoman and pillows; **"Guinevere" glazed chintz** on sofa and chair; **"Ravel" fabric and watermarked chintz** on pillows and tableskirt—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *1.)* **"Ravel" chintz,** *2.)* **"Guinevere" glazed chintz floral fabric** and *3.)* **"Cezanne Stripe" fabrics**—Brunschwig & Fils (T), 979 Third Ave., NY 10022.

Figure 4.) *Designer:* Georgina Fairholme, 185 E. 85th St., NY 10028. **Blue and white porcelain**—Gordon Foster (R & T), 1326A Third Ave., NY 10021 and John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Wool throw**—Woolworks Inc. (R), 838 Madison Ave., NY 10021. *1.)* **"Brooks Blue" 100 percent cotton fabric,** (also available in wallcovering) $30 per yd. & **"Niki" white mat vinyl, washable wallpaper in Delphinium,** (also available as fabric) $42 per 5 yd. roll—Hinson & Co. (T), 979 Third Ave., NY 10022. *2.)* **"Blue V" blue and white floral blanket cover,** $146 & **"Chain" baby pillowcase,** $76, both of 65 percent polyester/35 percent cotton—Pratesi (R), 829 Madison Ave., NY 10021. *Note to reader:* "New Bedford" comforter shown on bed by Wamsutta, discontinued at time of publication. *3.)* **Blue and white porcelain**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. ■

Figure 1

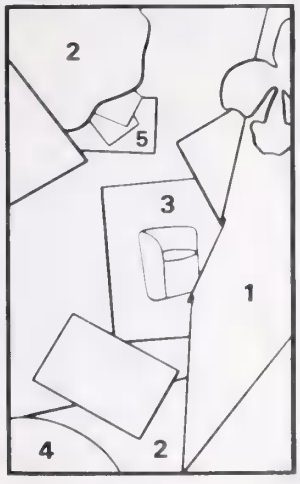


Figure 2

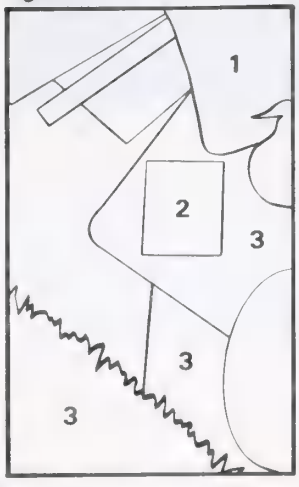


Figure 3

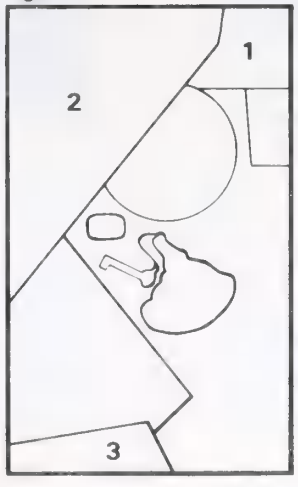


Figure 4



HOUSE BEAUTIFUL'S *SPRING AND SUMMER* COLLECTION 1984 MAIL ORDER CATALOGS

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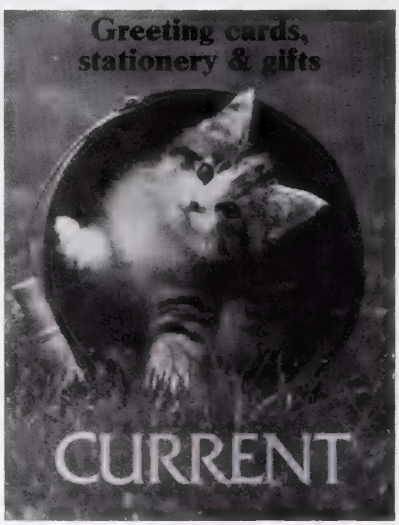
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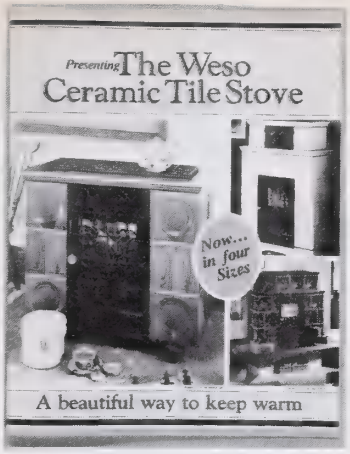
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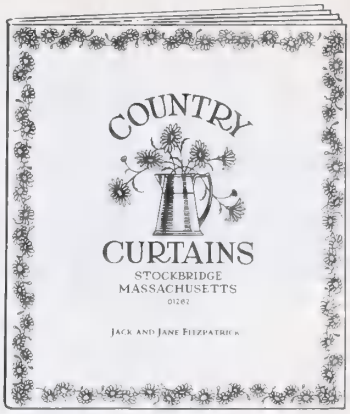
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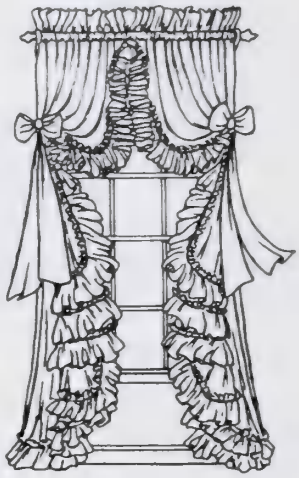
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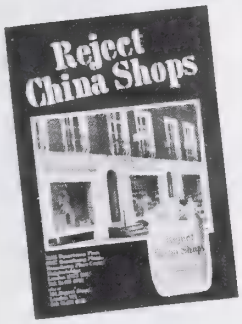
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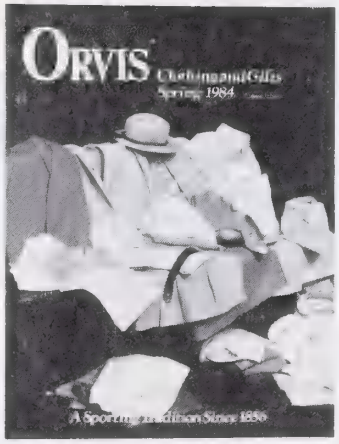


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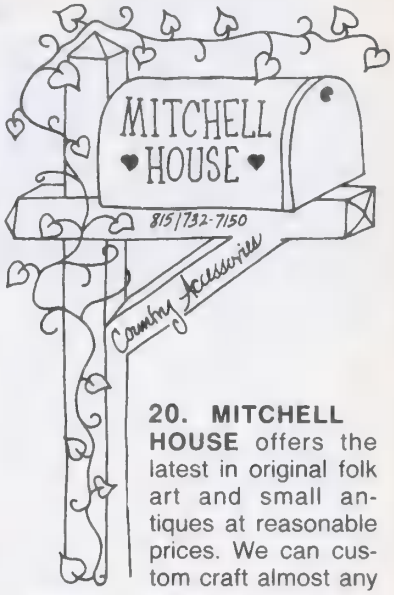
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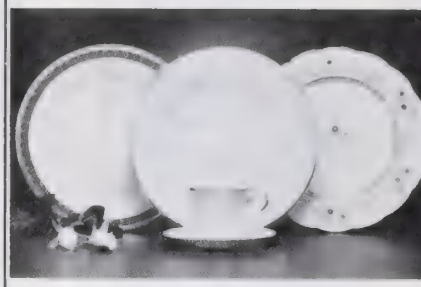
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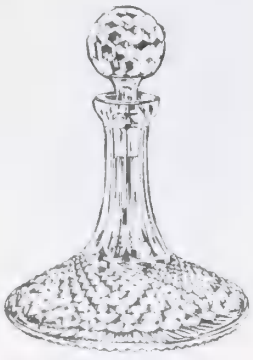
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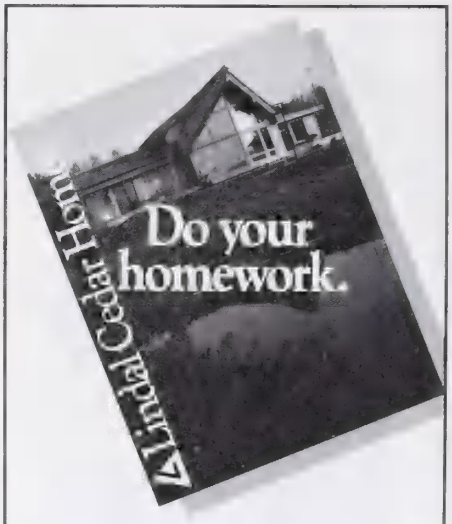




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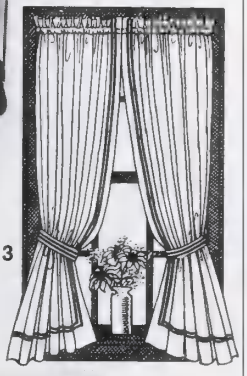
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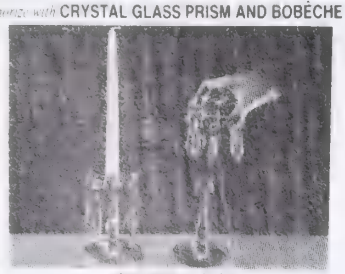


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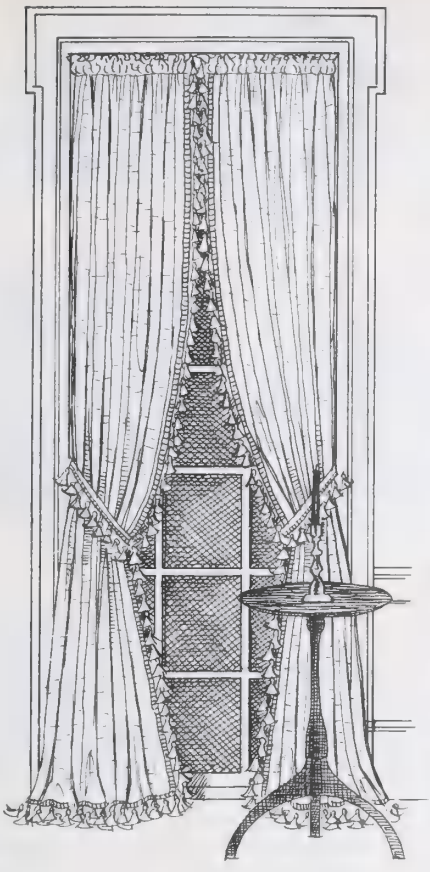
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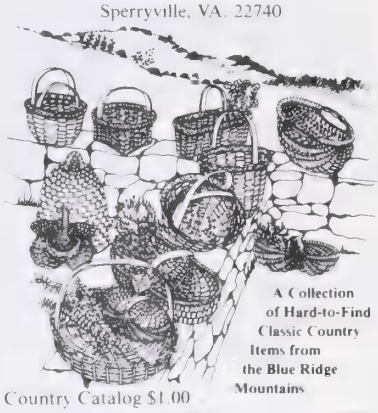


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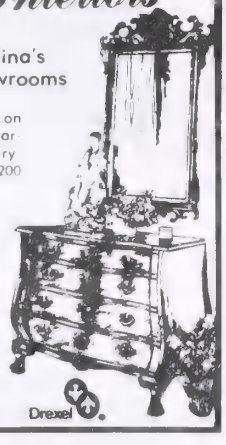
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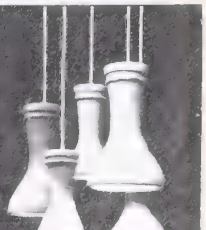


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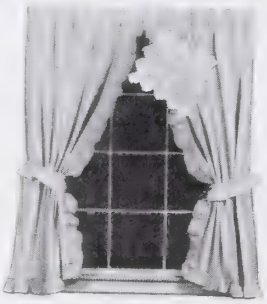
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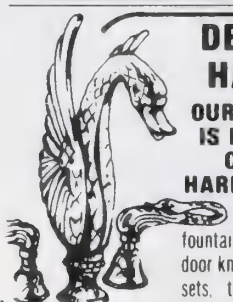


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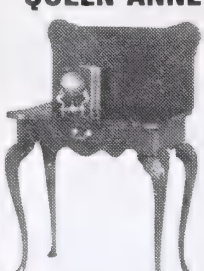


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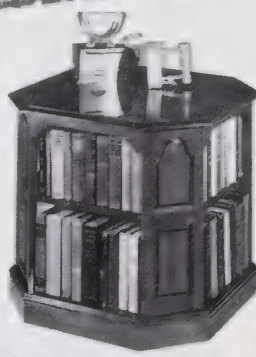
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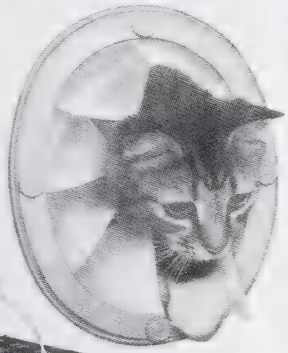
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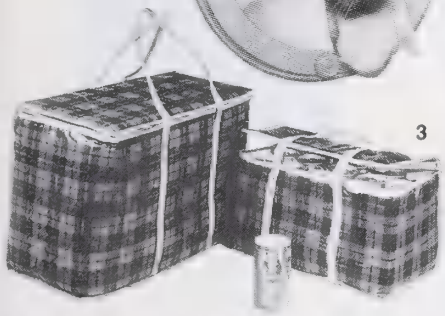
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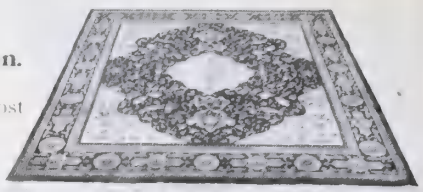
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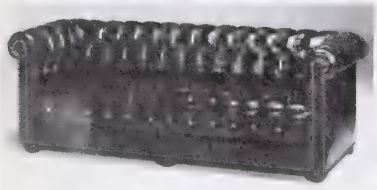
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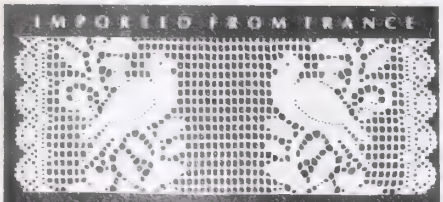
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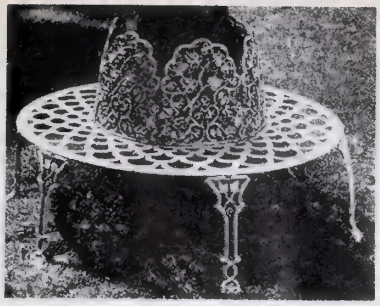


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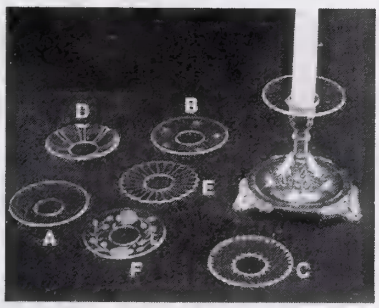
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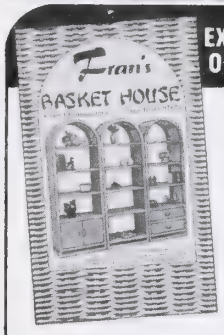
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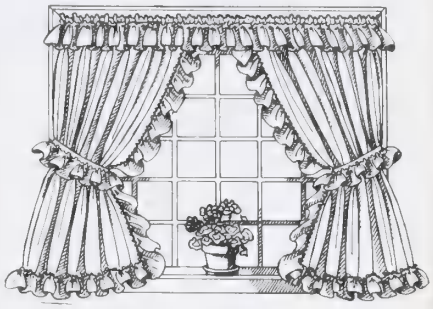
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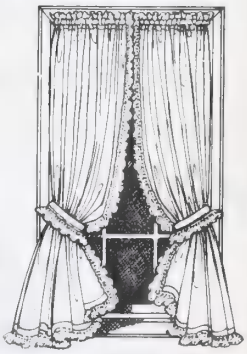
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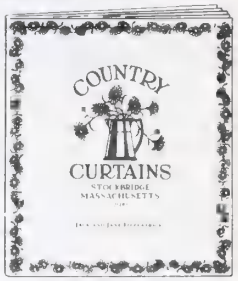
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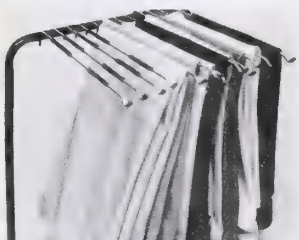
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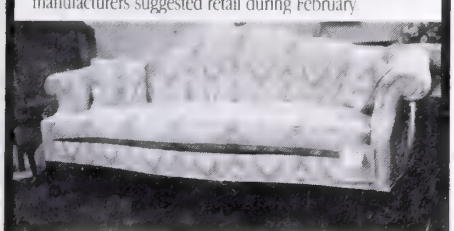
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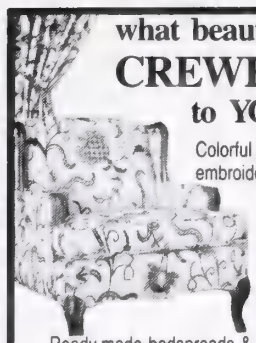
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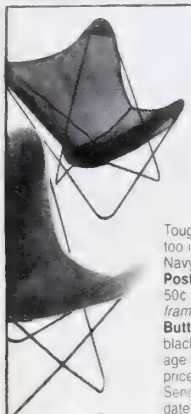
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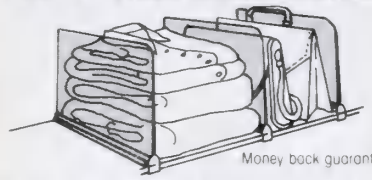
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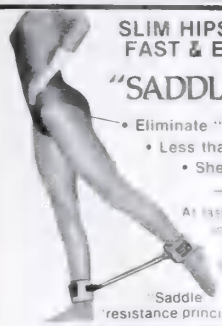
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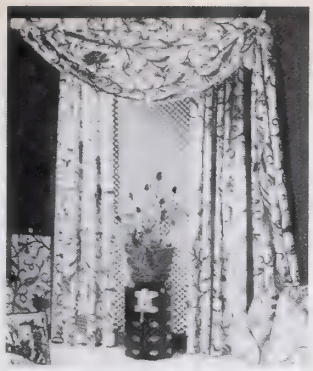
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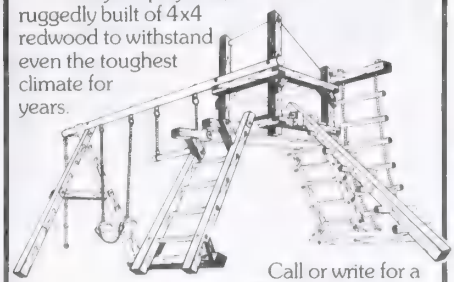
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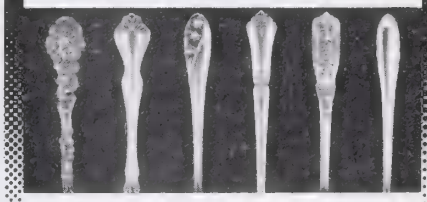
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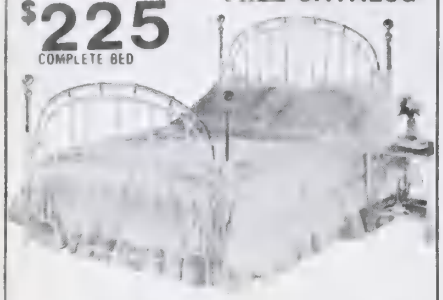
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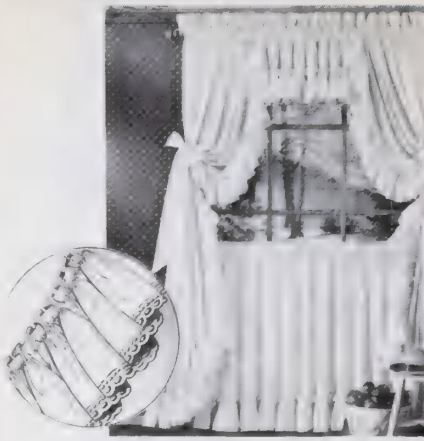
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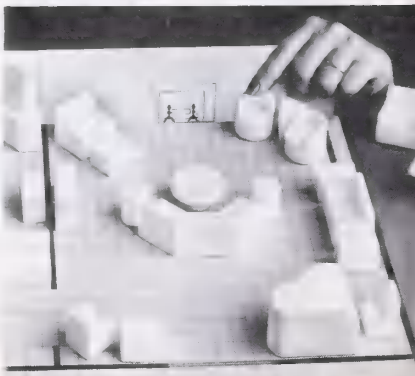


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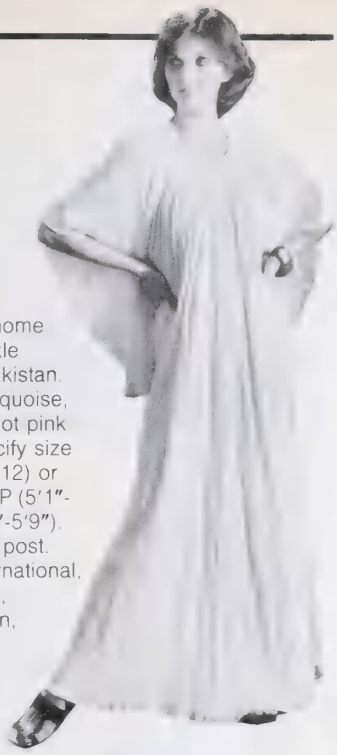


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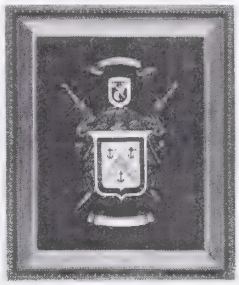
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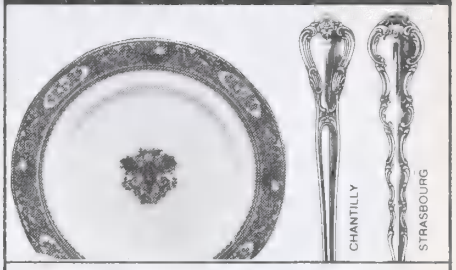


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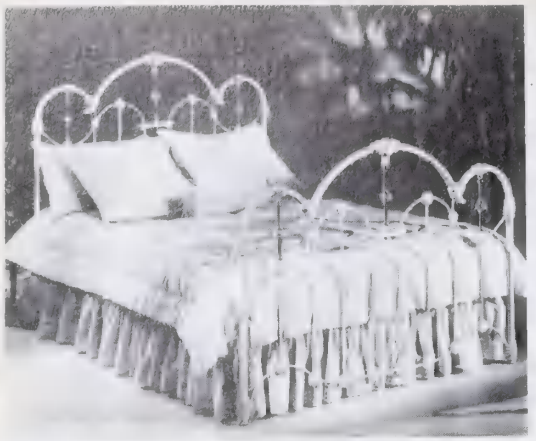
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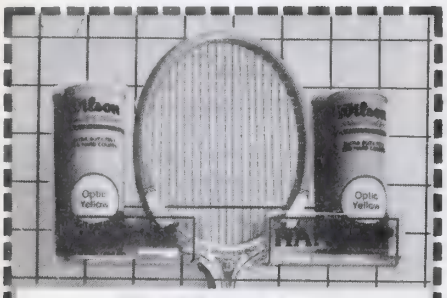
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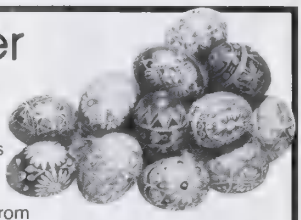
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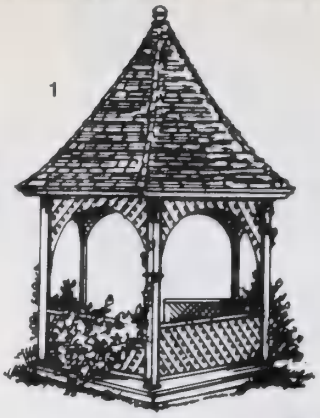
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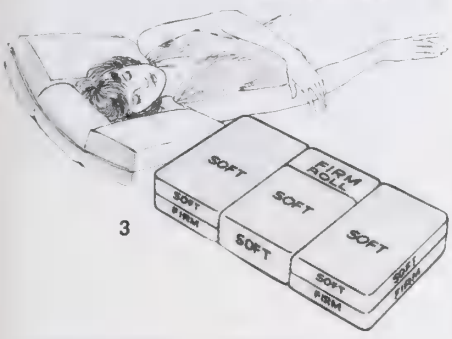
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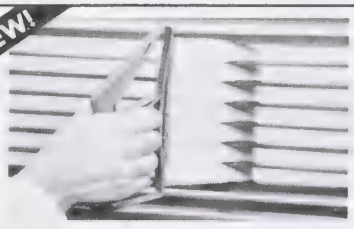
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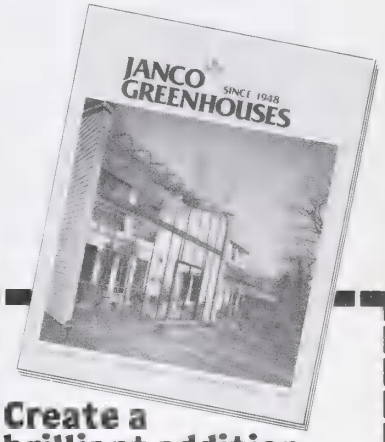
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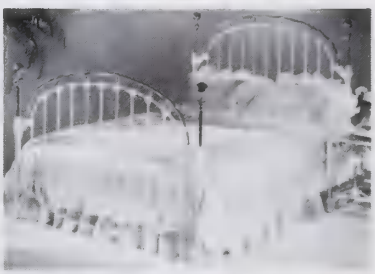
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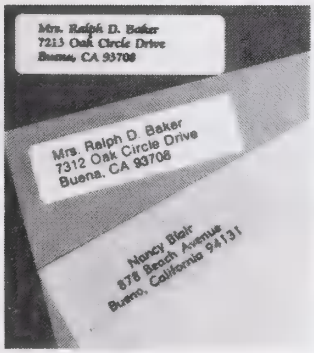
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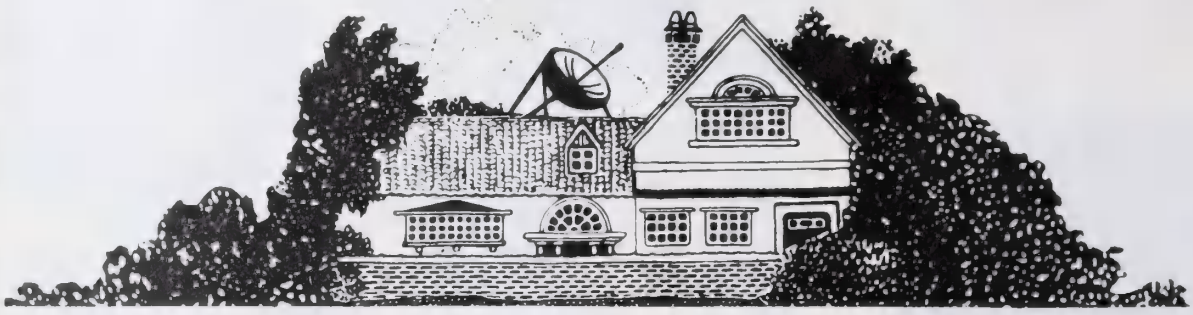
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Home Componentry

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But never have changes come faster and more furiously than they are coming now. These changes are the dramatic new developments in Home Technology. Developments that affect education, financial management, at-home shopping, security, participatory entertainment, energy conservation, child-raising and issues as yet unconceived. The changes can mean enormous savings in time, money and energy. But they bring enormously complicated questions along with them.

More than 8 million American homes will acquire computers in 1984. Millions more will buy VCRs, big screen TVs, compact disk audio equipment, new telephones and home security systems. Chances are yours will be among them.

You'll want to know what the new technologies can do in your home. How they fit and improve your lifestyle.

That's where House Beautiful comes in. Our concern is not solely with the hardware, but with the hard choices to be made. When the subject was the new home computers, we developed an informative special section with the leading manufacturer in the field. When the topic was the next generation of home electronics, we collaborated with Science Digest Magazine to explore the possibilities.

The dialogue has begun in House Beautiful. We cordially invite you to join us. **—D. Claeys Bahrenburg, Publisher**

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Volume 126, Number 4 April 1984



On the cover: An alcove bed decorated with Norwegian rosemaling is one example of the hand-worked charms of Norwegian country furniture. This month House Beautiful takes you to Norway for the sheer joy of seeing a centuries-old tradition of handworked wood. From pages 73 to 85 you'll find farmhouses, cottages, chairs, cupboards and countless fine examples of Norwegian interior painting. The bedroom *(above)* is a modern reflection of this timeless art. Photograph by Elyse Lewin.

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In the bedroom, Sierra gives you style with storage. Spacious twin-pier cabinets give the Bedtime Storage bed its name. And the nine-drawer dresser features a pull-up vanity mirror plus a hidden cache for valuables.

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ELYSE LEWIN

From its beginning I've personally endorsed and embraced the American country look, which celebrates simple rural styles. Honest, unpretentious and sometimes whimsical, its spirit has captured the hearts of many of us.

Now it appears a variation on this American country look is emerging, and it comes to us from Norway, with an emphasis on graceful hand-carved pine pieces and colorful folk art decoration. *(Our style forecast is covered on pages 73 to 85 of this issue.)*

I first became aware of this exciting new trend about two years ago when I noticed a few Scandinavian pieces in some of the rooms we were photographing. The richly painted and beautifully carved furniture caught my eye and piqued my interest, perhaps partly because of my Norwegian heritage but mostly because of its warm and true "folk" feeling. I started checking out books on the subject, and the research continued for a number of months, culminating in a trip to the source for a firsthand look.

What I found in Norway convinced me we had spotted a style that was a natural and lovely complement to the American country look and one with clearly defined, individualistic origins. It offered nostalgia, simplicity, charm and enormous emotional appeal—but at the same time it satisfied our desire for color and decorative detail.

The Norwegian country look is testimony to the pride of home ownership dating back to the Middle Ages. While most of Europe had serfs working for wealthy landowners, Norwegian farmers were free to own their own land and homes, a unique situation that gave them a special spirit of independence and pride. This in turn gave rise to a colorful home decorative art.

In addition, the Industrial Revolution almost completely bypassed Norway, leaving its old ways and folk arts intact. Most Norwegians have never discarded their past in favor of the newest and the latest. They would rather have an armoire that had been handed down through generations than own the most expensive, slick, new modern leather, chrome or glass pieces. In Norway it's the custom not only to collect treasured objects but to live with them every day.

Decorative painting was one of the last of the folk arts to develop in Norway. It's called "rosemaling," and the favorite object for painting was the dowry or storage trunk. But often an artist would cover an entire room—walls, ceilings, beams and doors—with wonderfully vivid colors. Norwegian pine, with its ageless look, seems to be the perfect counterpoint to set off this simple art because its wood carvings and decidedly Nordic accents mirror rosemaling's decorative motifs.

Traveling through the picturesque towns and villages of southern Norway, it was easy to see how the people and their folk art complement each other. Both are bright, cheerful and full of life. The pleasure that Norwegians get from each day is visible in the lilt of their voices and their quick smiles. I couldn't help but respond to their spirit of welcome and warmth, a feeling that extended as well to the rooms and furnishings that we photographed.

Professionally, I'm confident that this old-world style will become an important influence here. I'm not suggesting that the popularity of American country is waning. Not at all. It's just that I feel quite strongly we're searching for the next step to give our homes more personality and the warmth of the past. Norwegian country, with its unsurpassed use of color and its imaginative folk touches, is a visual feast that accents American country and satisfies our deep urge to embellish and enrich our home environments. ■

JoAnn Barwick

JoAnn Barwick
Editor

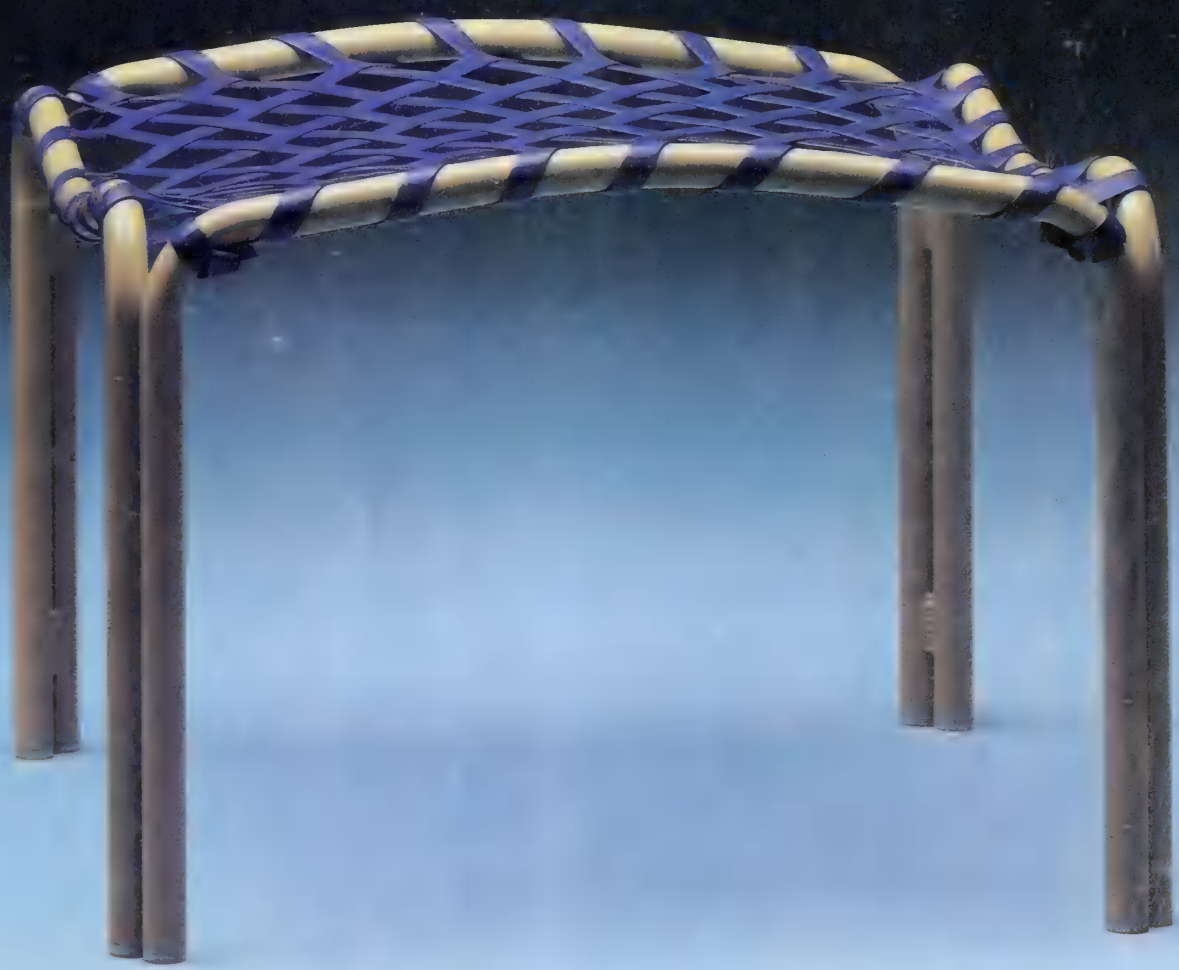


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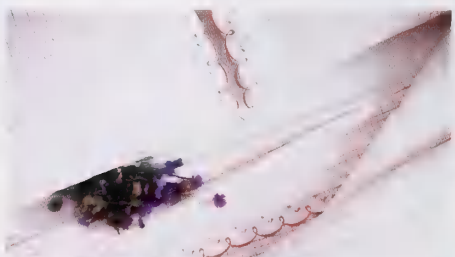
linen FINDS

You didn't think linens could get more luxurious or imaginative, did you? Well, peruse these finds from the new spring market: reversible sheets, thanks to woven (not printed) patterns; lace-edged pillow shams that close with a European envelope flap; towels in cotton knits and white-on-white textures, plus new curtains and wallpaper to coordinate with sheets.■ *Editors* JANE RAPPEPORT and DORETTA SCHEUCH

1. Just a few brushstrokes suggest spring in Diane Von Furstenburg's Colorsweeps for Sears; $80, full-size comforter. 2. Knit like a sweater, Ludwig Beck's pure cotton towels are luxuriously absorbent; $10, guest towel. 3. Dots mark the bottom sheet and checks characterize the top one, by St. Mary's. 4. Bill Blass executes a breakthrough with his "Signature Weave"—a sheet with color on both sides, the result of woven threads rather than printed color, Springmaid. 5. Terence Conran updates the white towel with a jacquard pattern for Dan River. 6. Luscious color makes these pure cotton thermal blankets the perfect choice for spring; about $30, twin, from Faribo Blankets. 7. Bed comforts: Pink striped wool throw, $80, New Country Gear by Three Weavers; Croscill striped comforter with contrast welting, $105, full; boudoir cotton pillowcase, $17, Ad Hoc Softwares. 8. Finely woven "Coronation Lace" sheets have embroidered trim and European-style envelope flaps on the pillow shams, Cannon Mills.


1


2


3


4


5


6

PHOTO OF ITEM 1 BY FREDERIC STEIN. PHOTOS OF ITEMS 2, 6, 7 AND 9 BY JERRY SIMPSON





8

9. Two types of gray-and-white pin-striped sheets, $72 twin, from Ad Hoc Softwares, along with a square gray sham, $64 pair. Scallop-trimmed pillowcase, $18, Descamps. White woven cotton hand towel, $7, Ludwig Beck.





10. Perry Ellis has stalked the jungle for his latest jaguar-, zebra- and tiger-striped sheets for Martex. **11.** A decorating first: wallpaper *(below)* and curtains *(right)* designed by Halston to carry the pattern of his sheets throughout a room, JCPenney.■

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Thornhill hibernates in winter, as does all our Maryland countryside. We become insular. We tuck in and thaw out by the fire. But we always know there is April. And April is our jubilee.

On every Saturday afternoon in April there is a steeplechase, a race of country horses over farms and fences, ridden by gentlemen jockeys in their racing silks as bright as the first gardens of spring. It's not only a sport—it's a social gathering.

The races are free, the grandstands are grassy slopes sprinkled with tiny grape hyacinths, and everybody comes. City meets country; country neighbors visit with friends they haven't seen in months.

In England races such as these were called steeplechases because the course was around one country church spire to the next. The name continues in America, especially in Maryland where it's been a tradition since the turn of the century. And it's a lovely way to spend an old-fashioned day in the country—time standing still, if only for a bit.

Most of our neighbors, at one time or another, have had entries in these races, making it more exciting for us. But for our own family, our horse life limited, these races have always been a spectator sport. Not that we haven't tried.

First there was Hammersmith, named after a bus stop in outer London. A bay, 17 hands high . . . Tom rode him, the children enjoyed him, and we have vintage black and white photographs of four children joyously astride one horse. But when Hammersmith started eating his bridle as if it were spaghetti, we thought it best to return him to his original donor, our neighbor Gillian.

Then there was Colonel, a gift horse we should have looked in the mouth. He died mysteriously by falling against a barn post. Right then and there our equestrian life abruptly ended. We never replaced the post or the horse. But that doesn't stop us from going to the races every single spring.

In April these horse races become everybody's world. Car after car pulls into parking lots that only the day before were pastures. And since our nearest race, the Grand National, is within walking distance of Thornhill, this is the time of the year we entertain. We use hay bales for benches, have lunch on the lawn. After a week of tidying up the garden, sprucing up the house, we hope we are looking our best. We are unabashedly showing off.

In Australia steeplechases like ours are called "picnic races," and often we too take our guests on a big, grand picnic. We always start with "devilish" eggs, making them more Maryland by adding crab.

There's nothing quite like it, sitting on a hillside watching the elegance, the style and stretch of horses in the distance. It looks like a Degas painting, or perhaps an English print. But once I taste the crab, I know *just* where I am.■

TIM RAGLIN



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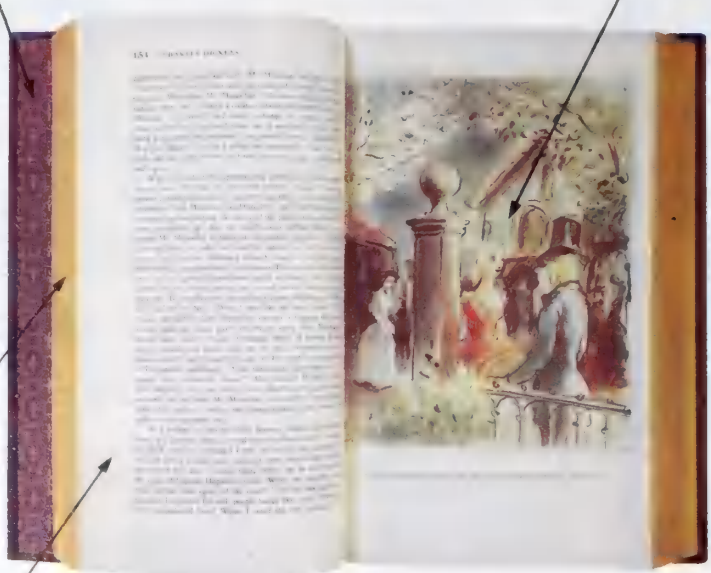


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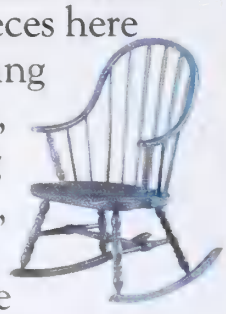
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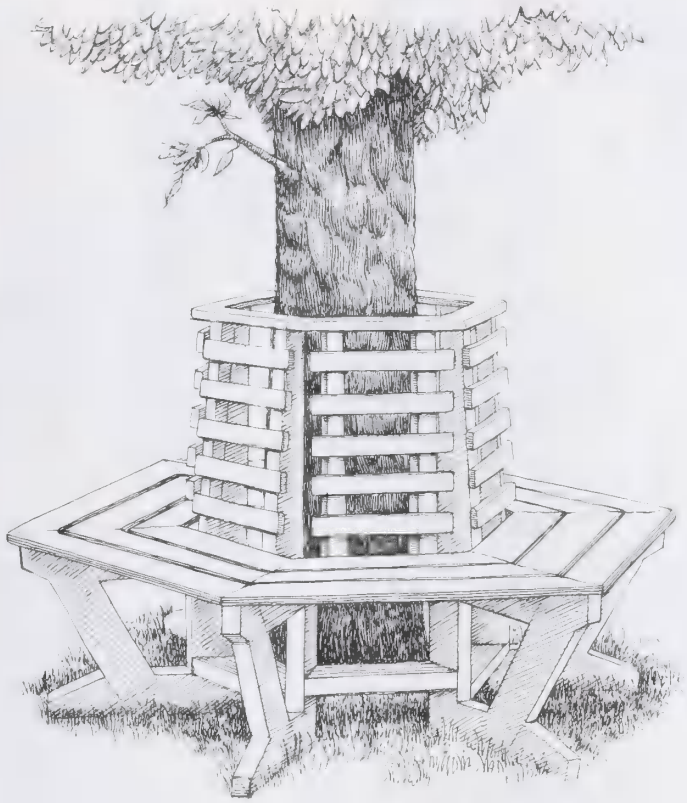
This month: Revving up for outdoor life, crafty renditions of your house to custom-order, new designs and events to note ...

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Perfect for reading poetry under the trees, this garden seat *(right)* is an easy, do-it-yourself project for the woodworker with a fairly well-equipped shop. Plans, available by mail for $3.95, allow you to adapt the seat to fit any diameter trunk. Write to U-Bild Patterns for Living, Dept. HB, Box 2383, 15241 Stagg St., Van Nuys, CA 91409. Include $1.95 for a catalog of over 700 other woodworking project plans, from trellises and gazebos to a lawn swing and a doghouse.

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Topiary, the age-old practice of training ivy around a wire frame to create a living wreath, miniature tree, elephant, cat or any of a number of fanciful forms, is capturing gardeners' imaginations again. You can grow your own topiary in about six months by tying the runners from a small ivy plant around a wire ring (fashioned from a coat hanger) or other form. Keep attaching the runners until the form is filled, advises Bob Bell of The Greenery in San Francisco, who adds that topiaries love sun and require little care—mist them and snip off any large leaves so that the two little ones beneath them will grow. Mr. Bell got hooked on topiaries three years ago and now offers some of the most ingenious ivy creations we've seen—a wine cooler ($150 ppd.), a picnic basket ($180 ppd.) as well as traditional wreaths ($23.45 ppd.) and double wreaths ($29.95 ppd.).



For a free brochure, write Bob Bell's Greenery, 497 Carolina St., San Francisco, CA 94107. ▪ If you want to grow your own animal topiaries, forms for bears, rabbits, pigs and five other creatures are available from the New York Botanical Garden, Bronx, NY 10458; catalog, $1. Frames start at $14.50 ▪ More frames and full-grown topiaries, ranging from camels and swans to sailboats, are available from Ladew Topiary Gardens, 3535 Jarrettsville Pike, Monkton, MD 21111; write for a free price list. ▪ For a topiary that looks filled in even when you've just planted it, consider a sphagnum moss form. David Kay has one in the shape of a 12-inch-high dancing bear for $24.50 ppd. Write to David Kay, Garden & Gift Catalog, 26055-D, Emery Rd., Cleveland, OH 44128; catalog, free.

LITERATE GARDENER

The Garden Book by John Brookes (Crown, $23) might be the only book you will ever need on planning, building and planting a garden. Mr. Brookes, who prefers small gardens and thinks foliage colors are more important to consider than flowers, takes a fresh look at a lot of old assumptions—a great help in deciding exactly what you want your garden to be. There are over 1,000 illustrations (including color photographs and colored sketches and plans) and exhaustive information on walls, fencing, paving, drainage, irrigation and plants. ▪ George Schenk, who wrote ***The Complete Shade Gardener*** (Houghton Mifflin, $25), loves shady gardens because they are more soothing than the sun-drenched variety. Whether you *want* a shady retreat (and the book tells how to make it that way) or are stuck with one, Mr. Schenk's list of 480 shrubs, vines, ground covers, perennials, annuals and even "edibles" will be a treat. He includes tips on how and when to plant everything along with helpful illustrations. ▪ Robert Smaus of *The Los Angeles Times* wrote ***California Gardening*** (Harry N. Abrams, $25) because the "summer-dry subtropical" climate there means that an amazing variety of plants will grow, but even Californians are often not aware of all the opportunities. The book is lushly illustrated, and the section on fruits and vegetables is especially beautiful with colored drawings and sketches. ▪ ***Green Thoughts*** by Eleanor Perényi, now in paperback (Random House, $6), has become a gardening classic since it was published in 1981. The author organizes her gardening opinions alphabetically and writes so enthusiastically about her own passions that you will be inspired to plant everything from asters to vines. ▪ ***Garden Almanac For Indoor And Outdoor Gardening*** by Peter Loewer (GD/Perigee, $8) is organized by month and is full of good ideas such as how to destroy gypsy moth eggs when the leaves are off the trees and those buggers are easier to find. Mr. Loewer's line drawings are equally helpful. Each chapter concludes with a checklist of things to do during the month. ▪ ***Home Ground*** by Allen Lacy (Farrer Straus & Giroux, $15), garden columnist for *The Wall Street Journal,* is a series of wonderfully opinionated eassays on his own gardening "pets and peeves."►

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NO PLACE LIKE HOME

House renderings have become an artistic enterprise in the hands of potters, weavers and even bakers. By submitting a photograph and line drawing to the following specialists, you can have your house (and perhaps eat it, too). Inquire about individual delivery times.



ATOP A TEAPOT

Owner of a shop called Worldly Goods, Suzanne Fuller discovers craftspeople such as potter Judy Keenan, who will fashion a spatter-painted teapot with a lid that captures your house from all angles, as in this Tudor-style example *(above right)* resembling the Fuller family home. Prices begin at about $115 ppd. Worldly Goods, 19 Purchase St., Rye, NY 10580. (914) 967-1770.

HOME PLATES

Serve house specialties on one of Phyllis Boudreaux's hand-painted plates. Working with special crayons, she'll decorate dinnerware with an impressionistic portrait of your house or apply her technique to tiles for trivets, trays, backsplash and bathroom murals. Serving platters with custom portraits, from $125; 10-inch dinner plates, from $75; four-tile wood-framed trays, from $125; trivets, from $50; murals, from $15 per tile. Phyllis Boudreaux, 15 Waters Edge Rd., Fayson Lakes, Kinnelon, NJ 07405. (201) 838-4957.

RUG ARCHITECTURE

George Wells will hand-hook rugs that depict any of your favorite things—from garden flowers to homesteads *(below)*. Made with hand-dyed yarns, his rugs start at $60 a square foot. George Wells Rugs, Inc., 565 Cedar Swamp Rd., Glen Head, NY 11545. (516) 676-2056. *(See more of his rugs on page 102.)*

HOUSE LIGHTS

If you'd like a lamp with your house stenciled on the shade or the base, Pamela Hochstetter is the artist to contact. An expert potter, she handcrafts classic white ceramic lamp bases and fabric or cut-and-pierce paper shades. Her lamps start at $225. Pamela Hochstetter Designs, Keeler Rd., Bridgewater, CT 06752. (203) 354-3598. A brochure, which includes a line of trays, tables and cupboards inlaid with stenciled tiles, is $1.

CUT AND FRAMED

Scherenschnitte is the old Swiss-German technique of cutting folded paper into imaginative designs *(see HB, Dec. 83)*. It is also the means by which Christina Long Smyth executes house portraits, capturing intricate architectural details in paper. Her custom house cuttings have a heart-and-flower border on the top and sides, "welcome" incised along the bottom and a fancy grain-painted wood frame. An 8-by-10-inch portrait (12 by 14 framed) is $97.50. Mrs. Smyth sells a 6-by-8-inch Federal house design for $27.50 ppd. Christina Long Smyth, 530 Cedar St., Roanoke Rapids, NC 27870. (919) 537-3636. Brochure is free.

RESIDENTIAL STAMP

To customize your stationery with visions of home, send for an old-fashioned rubber stamp provided by Good Impressions, a company whose custom house etchings are mounted with wood handles for a firm grip. Each stamp, $50. Good Impressions, 1122 Avery St., Parkersburg, WV 26101. (304) 422-1147. Brochure, $2.

HOME BAKED

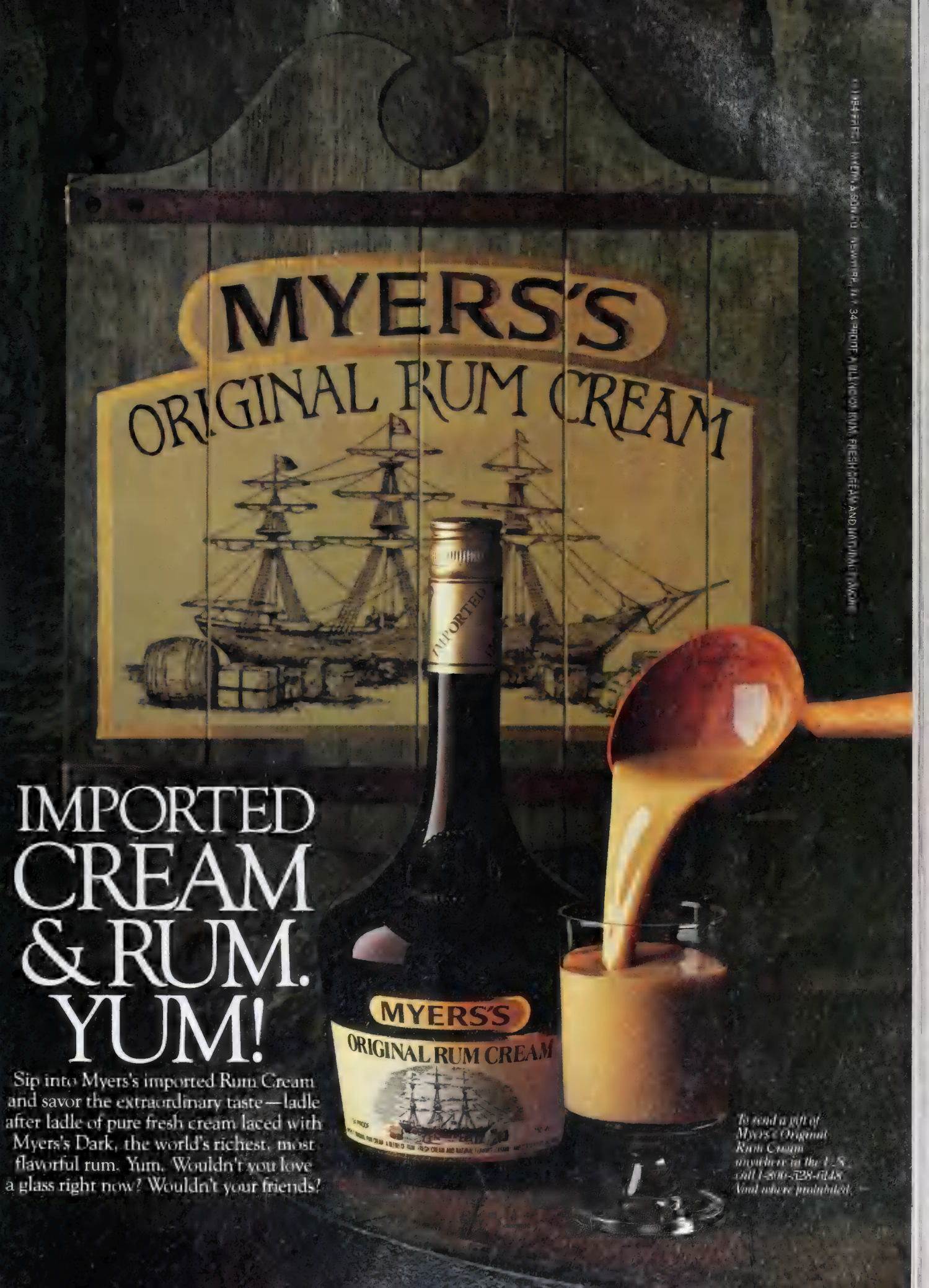
Cookie and cake artist Patt Paige specializes in baking town houses, villas and other custom desserts. Her new sideline is making tin house cookie cutters which she'll custom bend to match your house's silhouette *(above)*. Included with the cutter, $35 ppd., is a list of icing tips and a sketch that shows decorating suggestions. Cookies are extra. Patt Paige, Baked Ideas, 450 Broadway, New York, NY 10013. (212) 925-9097.



IN STITCHES

If you'd like to needlepoint a pillow with your house as the motif, Elaine Magnin will hand-paint the canvas and gather the yarn for you. She'll also suggest other needlepoint media—tiny boxes, book covers and doorstops—to portray your house. Canvas and yarn for 9-by-11-inch pillows start at about $65. Elaine Magnin Needlepoint, 3310 Sacramento St., San Francisco, CA 94118. (415) 931-3063.►

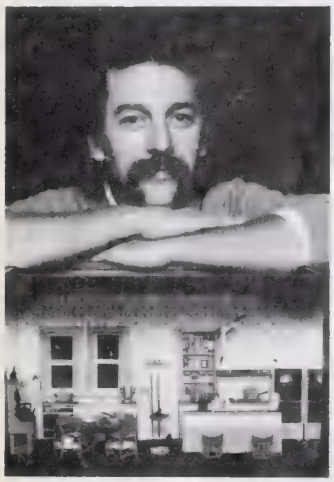



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HB LOOKOUT

FISH HABITAT

Joey Skaggs, a maverick in the art world, had been designing miniature rooms when suddenly he was struck by their resemblance to fish tanks. Diving into the new art terrain, he created aquariums with living rooms, beach scenes, even cathedrals



(for angel fish, perhaps). His kitchen tank *(above)* boasts a coffee urn, bubble gum machine, dishwasher and pet dog. Wallpaper and windows (note the spider-webbed pane) are applied to the outside of the tank. All furniture is non-toxic. Considered art pieces, these tanks are $1,500 each, but your fish may find more affordable furnishings in the future when Mr. Skaggs wraps up his plan to mass-market an underwater furniture kit. Write: Joey Skaggs, 107 Waverly Pl., New York, NY 10011.

SHOW HOUSE CALENDAR

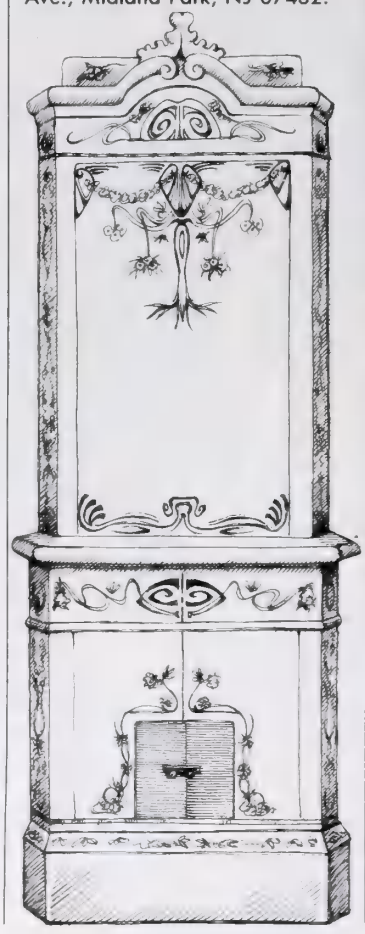
California: This year's Pasadena Showcase House of Design has a spectacular setting in a c. 1920 Italian Renaissance villa at 455 Bradford St. Sponsored by the Pasadena Junior Philharmonic Committee, it runs from April 15 to May 13. **Louisiana:** A plantation home at 2340 Prytania St. in New Orleans's garden district is the site of Decorator Showhouse IV, organized by the Junior League of New Orleans, March 25 to April 15. **Ohio:** Cincinnati's top designers and its historic Gilbert-Sinton district will be spotlighted in the 1984 Designers' Showcase, set in six renovated row houses. Sponsored by the Cincinnati Opera Guild and the ASID, it runs April 1 to 22. **South Carolina:** From March 24 to April 17, the Historic Charleston Foundation is offering walking tours, by day and by candlelight, of Charleston's magnificent homes and gardens.

EVENTS

Crafts scene: One of the best places to buy contemporary handmade wares is the Washington (D.C.) Craft Show, April 27 to 29. In its second year, it's gaining a reputation as one of the country's top juried shows. • While in the capital don't miss the Renwick's exhibit, "Harvey K. Littleton," 100 works by the man who pioneered contemporary glass blowing, March 30 to Sept. 3. • Discover how clay is being stretched to new, artistic heights in "Directions in Contemporary American Ceramics," through June 3 at the Museum of Fine Arts, Boston. **Furniture forefront:** Chairs and tables as contemporary art are examined in "Furniture, Furnishings: Subject and Object," through June 27 at the Rhode Island School of Design Museum of Art in Providence. • In a landmark move, the Baker Furniture Co. has donated its excellent collection of antiques to the Grand Rapids (Mich.) Art Museum for a just-opened design wing. Compiled as a study group for craftsmen, the collection has exemplary pieces covering six centuries. **Pastoral views:** Turn-of-the-century American impressionist William Merritt Chase, who painted seascapes from his Stanford White summer house on Long Island, is the subject of a retrospective at the Metropolitan Museum of Art, NYC, through June 3.

HOT STUFF

Until the radiator brought about their demise, beautifully tiled stoves heated many a wealthy Swedish home very efficiently. Lined with brick, they retained and radiated heat, requiring infrequent stoking. Though scarce, we've uncovered a source: Lynn Barkinge, who imports turn-of-the-century factory-made Swedish stoves such as the 1895 Art Nouveau one illustrated below *(see also page 94).* Each is unique, in working order and priced from $3,000 to $6,000. For a brochure, write Mrs. Barkinge at Box 155, 215 Godwin Ave., Midland Park, NJ 07432.



FAN FARE

Most fans need about a foot of space between the ceiling and the blades to circulate air properly, but not the new Low-Profile *(above)* from Hunter. Engineered to mount flush on a ceiling, it will cool rooms only eight feet high and circulate warmth in winter—its motor reverses to force hot air down. With walnut blades, it's $129 from Hunter, Div. Robbins & Myers, 2500 Frisco Ave., Memphis, TN 38114.

LOUISIANA LOWDOWN

The Louisiana World Exposition opens May 12 for a six-month run. The theme is water and its infinite benefits to man. • The cruise plying the Mississippi that will offer the most family fun: The **"Children's Zoo Cruise"** on the paddle-wheeler *Cotton Blossom.* • Visit one of New Orleans's most beautiful residential quarters, Bayou St. John. • Get a lunch table at **Galatoire's** before 11:30 or after 2:30 for the best seafood in town, or try **K-Paul's** whose chef, Paul Prudhomme, has just published his cookbook, *Louisiana Kitchen* (Morrow, $20). • How about **Chez Helene** for soul food you wouldn't believe. • The Louisiana State Museum's long-awaited **"Sun King"** exhibit opens April 29, recreating the era of Louis XIV. • See ***One Mo' Time*** the wonderful songfest of black music originating from New Orleans. • Stay at The Soniat Hotel in the French Quarter—beautifully run, a delight!

Editor CAROL COOPER GAREY
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Spiegel SHOPPING

AT HOME WITH ANTIQUES

THE COUNTRY PINE LOOK "MAY BE THE STRONGEST INTERIOR DESIGN STATEMENT OF THE DECADE"

By ROBERT MEHLMAN

Painted and then stripped, [pine] takes on a lovely faded pencil cedar color, utterly uncontemplated at the date that the first coat was applied." So wrote furniture historian Herbert Cescinsky in his classic 1937 text *English Furniture from Gothic to Sheraton.* To be sure, Cescinsky was referring to pine paneling rather than furniture. But when London's Victoria and Albert Museum installed a whole room of it, stripped pine—from walls to washstands—became the rage among British decorators.

Now the fashion is repeating itself in America. From designer-oriented antiques shops to trendy department stores, the fresh, scrubbed, honest "country pine look" may be the strongest interior design statement of the decade. And it is directed as much to urban apartments as to quaint homes in the country. Pieces once relegated to humble kitchens now are the focal points of fashionable living rooms; washstands are occasional tables; open cupboards are display cases; even drysinks and early iceboxes have been reborn as stylish bars.

The irony here is that, historically, pine has been the least admired and least respected wood in furniture making. The color of pine in the raw is not terribly pleasing, nor is its grain. And being one of the softer woods, pine is not as durable as oak, walnut, maple or mahogany. As a result, it has almost always been regarded a secondary wood—the material from which the carcass of a cabinet (frame, drawer interior, etc.) would be made and then covered with boards or veneers of so-called better woods. Still, it has been considered the wood from which unsophisticated country furniture was made.

Though much of the furniture comprising the current rage is English and Irish, pine played little part in even the early country traditions of Britain, where furniture carcasses traditionally were oak. Pine has been much more a part of the furniture history of the Alpine countries and, of course, of early America. To conceal the less than exciting color and grain, cabinetmakers in these countries usually resorted to painting their pine work. Some pieces were done in solid colors; others were painted and grained to resemble the figuring of more exotic woods; still others were painted with the popular motifs of the times.



Raw elegance: stripped pine spindleback chair

Humble as these pieces seemed when made, the more elaborately decorated ones—particularly early pieces in good, original condition—are now among the most aesthetically—and, in some instances, monetarily—treasured examples of folk art.

Pine pieces from early America are generally the most expensive. While a delightful 18th-century German marriage chest with a brightly painted background surrounding reserves filled with birds, flowers or geometric motifs (most of which had symbolic meanings) might cost several thousand dollars . . . a Pennsylvania Dutch example made by German immigrants could cost five to ten times that much.

Early New England painted pine might cost many tens of thousands of dollars, especially for pieces like great 17th-century Massachusetts and Connecticut chests with all-over decorative painting. Not all early American pine is quite so expensive, however. Much more reasonably priced are functional objects that were simply painted. Some of these are, nonetheless, quite interesting historically. For example, New England tavern tables are uniquely American because of their pine construction. And pine tabletop boards in America, unlike their oak counterparts in England, did not suffer from the same shrinkage and cracking that came with weather change. Because of this, larger planks, could be used to create great surfaces, widely and gracefully overhanging bases that were relatively small. Of course, original paint on surfaces like these is rare; the more of an old surface that's intact, the more costly the piece.

Special American pieces, like the great chests mentioned above, fall into the category of American folk or primitive furniture that commands great sums of money for its rarity and historical interest. These pieces lend credence to the fact that some important furniture was, indeed, made in pine and that despite the current interest in

(Continued on page 42)



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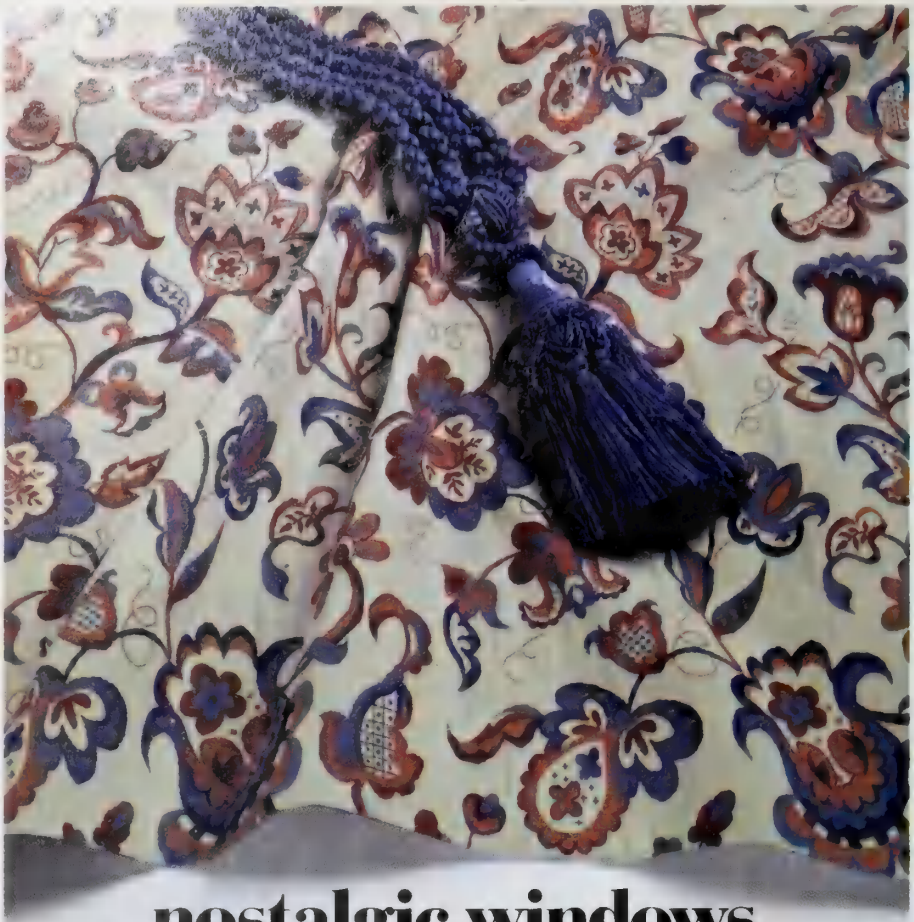
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AT HOME WITH ANTIQUES

Continued from page 38

stripped pine, original surfaces generally make for more valued antiques.

There is another category of pine furniture that falls between the folk art and "fresh-scrubbed-look" examples, both in price and importance. In the mid-18th century English designers and cabinetmakers favored a return to stricter architectural interiors. Built-in cupboards and freestanding cabinets with carved pilasters and pediments abounded . . . and stood before wide paneled walls with similar carving. To offset the massiveness of these pieces, the walls around them—and the furniture that seemed to extend from them—were painted. Pine was the wood of choice for this purpose.

The neo-Palladian architectural look soon spread to the colonies, particularly in the mid-Atlantic states and Virginia where many superbly carved pieces were of pine. This, of course, was the very paneling and furniture cited in Cescinsky's ode to pine.

The stripping of pine has been so widespread in this century that when queried about the original finishes on the 19th-century pieces most popular now, one English furniture expert sheepishly said he hadn't a clue—he'd never seen a piece that wasn't stripped! Another said that most pieces were probably stained the colors of more expensive woods. But the sprucing up of humble homes, where it was impractical to toss out the old and start anew, probably saw repeated refinishing of pieces that had been around a long time.

Most of the antique pine making a splash today was crafted sometime between the late 18th century and the mid- to late 19th. Accurate dating is difficult, since the forms generally are simplifications of shapes that lingered on in the British consciousness for many decades. But where pine furniture is concerned, unlike more sophisticated antiques, specific dates are not terribly important. Few of these pieces are likely to increase markedly in value, even with a resurgence of the antiques market; their value is in the

(Continued on page 144)

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HB 484

GUEST SPEAKER

A DESIGNER FAMOUS FOR MIXING PRINTS SUGGESTS BEGINNING WITH PASTEL COLORS AND SMALL PATTERNS

John Robert Moore, an interior designer who studied at the Parsons School of Design, is well known among professionals and amateurs alike for the masterful way in which he brings together a variety of patterns and prints in one room. Mr. Moore, who was never attracted to minimalism, has always been fascinated by the patterns on everything from cashmere shawls and patchwork quilts to fine antique Chinese porcelains.



JEANNE DZIENCIOL

John Robert Moore in his living room

It's easy to list all the transforming things that prints and patterns can do: warm up a cold room, enrich a plain one, disguise architectural faults, camouflage a less-than-perfect piece of furniture, create a comforting environment. What is *not* always so easy to list are ways to begin decorating a room with several prints and how to unravel the mysteries of color and scale. In fact, combining printed fabrics and wallpaper in one room is often made to seem like an esoteric art—one better left to the experts.

One such expert, interior designer John Robert Moore, admits that decorating with a mixture of prints often takes a very experienced eye, but he does believe that there are places where novices and amateurs can begin. "You can't just run out and buy prints and more prints," he says. "We've all seen lots of rooms that are disasters because they look like the owner tried *everything*. You must have an overall concept.

"If I were a beginner I wouldn't take on a great challenge as the very first thing," he continues. "For a start try something small and easy like a guest room or office, and work up from there. *Don't* start with a 40-foot room!" Further, he points out, "smaller rooms tend to accommodate several prints because the fabrics—and wallcoverings, if you use them—help camouflage the room's size.

"Starting with a range of colors you feel comfortable with—and can work with easily—is also important. Pastels, for instance, are easy to use. I don't mean sickeningly sweet colors, but soft tones like pale salmon, pale green, light blue. Strong colors like bittersweet or exotic turquoise are much harder, and can be a disaster unless you really know what you are doing. And even with pastels it's better to stick to only two or three colors."

Referring to a room he designed with four different printed fabrics, a blue and white striped wallpaper, a rag rug and patchwork quilt (HB, December 1983), Mr. Moore says, "It had that easy quality I call 'melting'—a subtle melting of prints—because all the colors were soft pastels. And all the fabrics were small-scale. I think if you're using a lot of prints it's easier to stick to smaller ones—close to each other in size. They are softer to use and more workable. Several strong patterns—like strong colors—are not what a novice should try!

"Of course, no one wants dozens of fabrics in every room. In a large, not-so-intimate space planned for a great many people I might use fewer patterned fabrics. With fewer prints it's important to learn how to balance them. Sometimes the safest way is to start with one large-scale fabric and two smaller ones, and space them out. Obviously you wouldn't put the larger print on the sofa and *then* use the smaller ones for sofa pillows. The room would be lopsided!

"I usually *do* start with the largest upholstered pieces—the sofa or (in a very big room) the sofas. It's a good way to begin if you're not very experienced. It's like a menu—better to plan the entree first. Small-scale fabrics for small chairs and for pillows are always easy to find." Here Mr. Moore detours for a minute to point out one of the great advantages of printed fabrics—camouflaging the shape of an upholstered piece. "Prints are especially useful for disguising the weak points of a less-than-perfect piece," he says. "When a sofa or chair does not have a very pretty shape plain fabric just makes it more obvious."

Getting back to the patterns and colors to begin with in a room, the designer continues, "Of course if you have a rug or think you want one, that's the place to start. It may have colors in it you want to work with or a strong pattern you have to consider."

In his own living room Mr. Moore chose a fairly large scale floral with a 22-inch repeat for a chair and chaise longue, then painted his floor with a blown-up version of a pattern taken from a Chinese vase. "After that I just sort of filled in. Frankly, everything in here is a pattern except one ottoman

(Continued on page 51)

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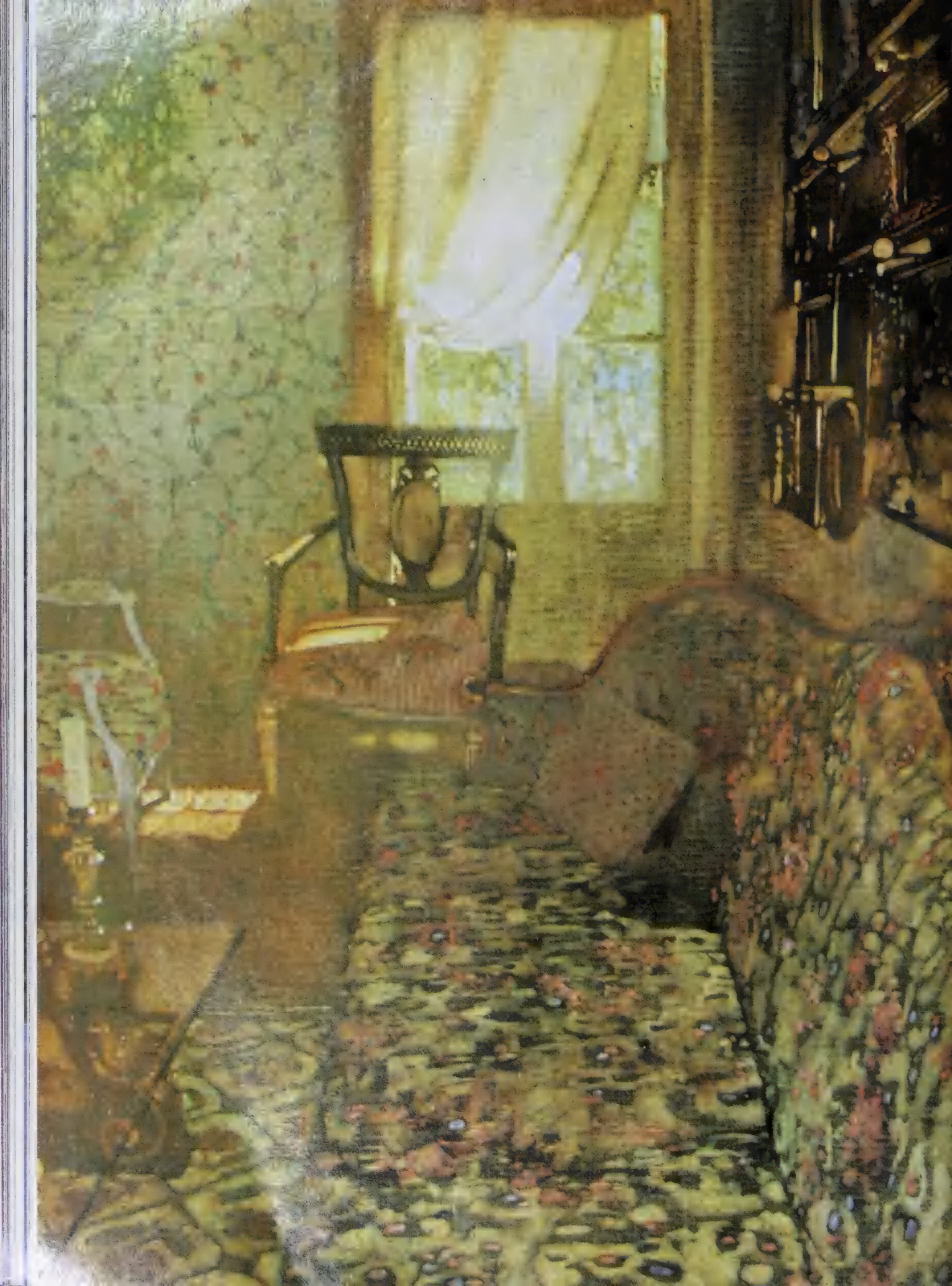
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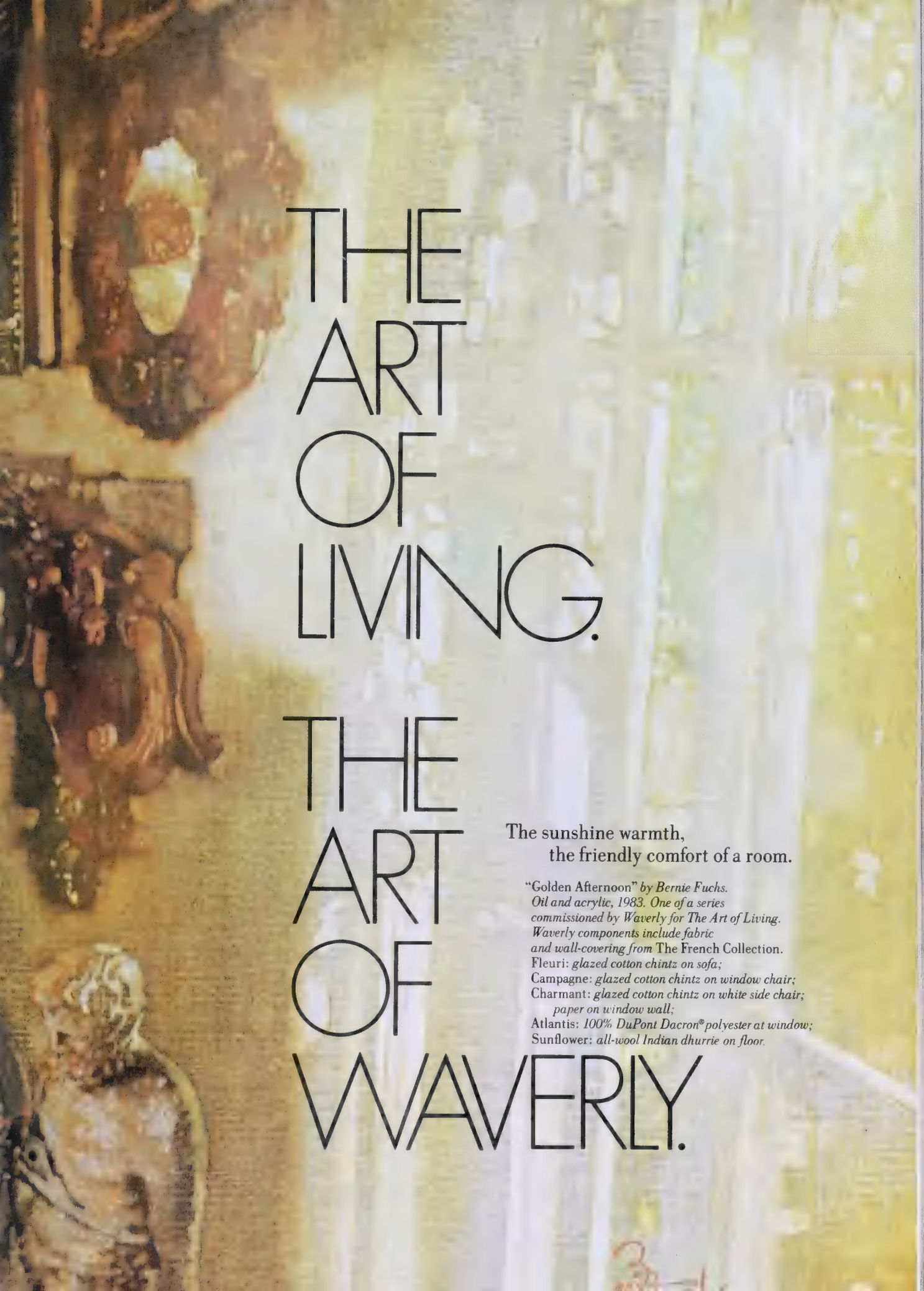
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GUEST SPEAKER

Continued from page 44

that is a texture and a chair that is ribbed silk. It's funny, but I was never really drawn to using plain things. I *have* done some rooms without much pattern, but I always go back and add a beautiful *objet,* such as a Persian bowl or an interesting painting. It doesn't have to be printed fabric that adds interest in a room. Textures, like an incised rug or a stippled glaze or strié on the walls . . . all these add pattern. Something subtle like a damask, which changes depending on the way the light catches it, doesn't read the same as a printed fabric, but the eye gets the sense of pattern just the same. Chippendale chair backs, intricately carved or inlaid furniture, a collection on a tabletop—all these add depth and interest. I also like pieces of antique fabric, old needlepoint and crocheted things because they are usually one of a kind . . . like accessories—an unusual belt or pin—they contribute so much of your own personality."

Mr. Moore, who often transposes patterns from antique textiles and porcelains to make stencils for such things as floors and lampshades, is especially fond of paisley shawls, patchwork quilts and Chinese porcelains. "The patterns in these things make you stop and analyze and try to see how it all works—the scraps of fabric in quilts, the combinations of geometrics and florals in vases. You can study them and get a feeling of how to balance patterns—and also colors.

"For me organizing a room full of patterns and prints is similar to what an artist does when he squeezes *every* color of paint onto the palette, and then begins dabbing and experimenting. I throw in something that might be an interesting accent color, and if it's too strong I take it out and grade it down. And everyone can do this. Just experiment slowly piece by piece until your eye becomes sharper and more expert. And don't forget if you are experimenting with a swatch of fabric—get a piece big enough to show the repeat and all the colors!" ■

—ELIZABETH H. HUNTER

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Plans for a freeway that would slice through a section of a Southwestern city threatened three old residential neighborhoods. When homeowners realized the threat was not only to their property but to the historic fabric of their community as well, a number of them joined forces with local preservationists. Together they badgered civic officials repeatedly until the freeway was rerouted.



A jewel in the crown of San Antonio's King William Historic District, this Victorian Empire house was built about 1888. The present owners, Mr. and Mrs. Helmuth Naumer, repaired, refinished and repainted much of it themselves. The facade is beige-painted brick.

Developers announced their intention to build a shopping mall in the historic heart of a Midwestern town. That threat brought together a group of community advocates, architects, planners and town officials who convinced the developers to locate their enterprise elsewhere. The mall was built, and an old, established neighborhood—untouched—became a historic district.

These were but two of the success stories shared by members of the National Trust for Historic Preservation at a three-day conference held in San Antonio, Tex., late last year. The nearly 1,600 participants comprised a rich mixture of concerned citizens, volunteer activists, city planners, architects and preservationists—the latter a new breed of college-trained professionals steeped in architectural history and alert to economic and social issues.

The topics engaged were many and varied, but if there was a single theme recurrent in each workshop, lecture and panel discussion, it was this: To succeed, historic preservation demands cooperation, and cooperation may mean compromise.

"Sometimes you end up with more aluminum siding than you'd like to see," warned Martha Graham, member of the Salisbury, Md., city council and former chairman of the Newton Historic District Commission. "But that's not as important as getting business interests involved in preservation. For once you have the businessmen, politicians will follow."

Ms. Graham recalls a time when preservation was equated with communism among Salisbury city fathers. Eventually, however, they could point with pride to an entirely restored downtown historic district that now attracts business and tourism in greater-than-ever numbers.

If Salisbury, Md., was a preservation victory, so were Laredo, Tex.; Telluride, Colo.; Manhattan, Kans.; Tucson, Ariz.; Gloucester, Mass.; Gainesville, Fla.; and Indianapolis, Ind., among other examples. In fact, since it was chartered by Congress in 1949, the National Trust for Historic Preservation has racked up achievements in nearly every corner of the continent. With its network of regional offices plus adjunct state and local associations, the National Trust is the only nationwide, private, nonprofit organization dedicated to the protection and continued use of significant buildings—residential as well as commercial, religious and civic.

Nowhere were the fruits of historic preservation more evident than in the host city, San Antonio, where conference-goers were invited to tour restored homes in the beautiful King William District. This area, which stretches along a bend in the San Antonio River—itself a restoration triumph—was once a community of monied mill owners and bankers. There, in the mid- to late 19th century, a great cluster of Greek Revival and Texas Victorian homes of elegant proportions arose, facing each other along

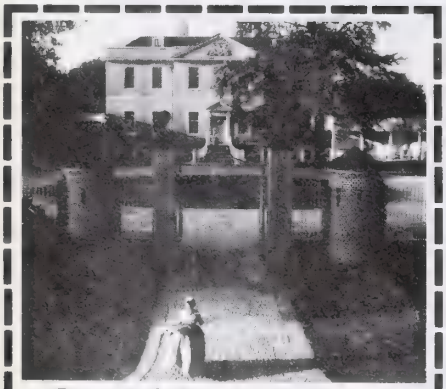
(Continued on page 54)



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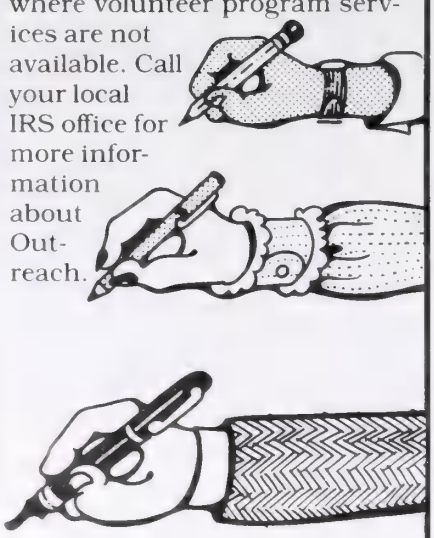
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A PUBLIC SERVICE MESSAGE FROM THE INTERNAL REVENUE SERVICE

HISTORIC PRESERVATION

Continued from page 53

"Without the efforts of preservationists, many of our windows on the past would now be closed"

broad avenues not far from downtown. The main axis of this community was King William Street. It still is.

In 1921, after a disastrous flood, many homeowners sold at a sacrifice and fled to high ground—the northern suburbs—and the quality of life in King William deteriorated. World War II and the presence of military bases in and around San Antonio brought a critical need for housing. Carving King William's great homes into rooming houses and apartments was considered patriotic. After the war, the shortage over and the rush to the suburbs accelerating, the area fell into decay.

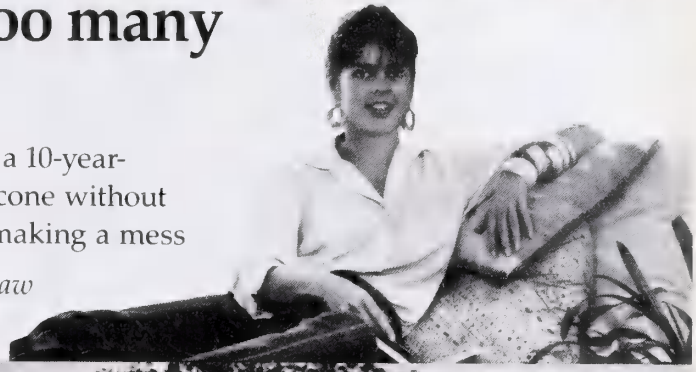
In the 1960s some preservation-minded San Antonians, aware of the architectural treasures that lay behind the peeling paint and crumbling facades, began buying up and renewing these properties. The movement caught fire as family after family embraced the in-town convenience and the magnificent space and style these homes afforded. Today King William is a registered historic district. Nearly 100 homes there have been renovated; a great many of these have been faithfully restored. Admiring the grandeur of the homes they toured, many National Trust conference-goers wondered aloud if similar neighborhoods didn't lie fallow and undiscovered in or near their own communities.

Historically, *neighborhoods*—of which King William is an extraordinary example—have been at the economic core of a preservation movement that has advanced because of the individual initiative it has inspired. Each victory, each triumph against opposing odds, has begun with individuals and has benefited individuals as well: homeowners and citizens.

Preservation's impact varies with each example. But the overall benefit

(Continued on page 58)

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again.



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—Ali MacGraw



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HISTORIC PRESERVATION

Continued from page 54

was summed up not long ago by Mayor William H. Hudnut of Indianapolis, whose sentiments were recalled at the conference: "I don't want this town to be a doughnut with a strong ring and a weak center. I want it to be a cookie—solid all the way through."

To preservation-minded ambassadors from America's cities and towns the words rang true. For even the smallest community has seen its core deteriorate as its suburbs expanded, but few have been able to halt the deterioration.

Granbury, Tex., is one community that *has* succeeded, and it was not an easy success at that. Describing the astonishing renewal of this tiny prairie town, preservation activist Mary Lou Watkins recalled what could have been a devastating setback to the local effort. Granbury applied for a $100,000 grant to restore its great old opera house, but the request was rejected.

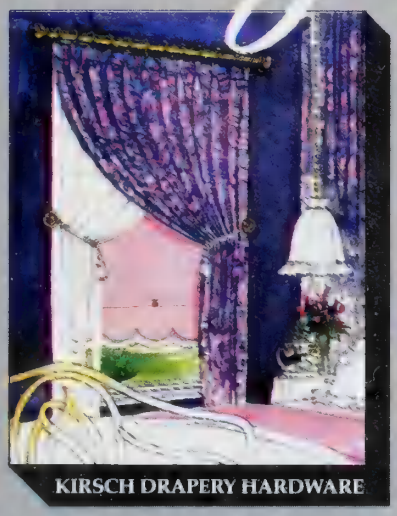
"This ended up being one of the best things that could have happened to us," Ms. Watkins insisted. For the town fathers succeeded in turning up 100 donors each willing to pledge $1,000. Not only were the needed funds acquired, but historic preservation in Granbury acquired 100 new partners. The campaign was so effective that even the old jailhouse was given new life. "That's where the chamber of commerce is now," said Ms. Watkins with a twinkle.

Perhaps the most eloquent description of historic preservation's successes to date and challenges for the future was delivered by Michael L. Ainslie, president of the National Trust, who cited "the thousands of properties we have been instrumental in saving," in residential neighborhoods as well as downtown areas. "Without the efforts of preservationists, most and perhaps all of these historical treasures would now be anonymous fragments in dumps and landfills and salvage yards; those windows on our past would now be closed and shuttered forever."

As with any successful movement, however, the past tends to seem rosier than the future. "Up to now," said Mr.

(Continued on page 68)

Nobody does windows



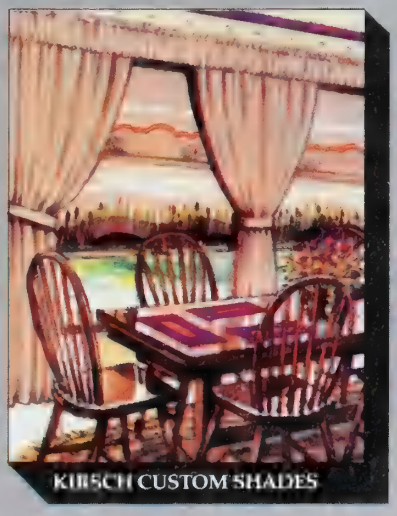
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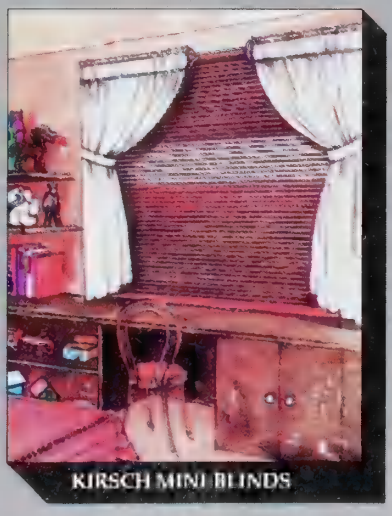
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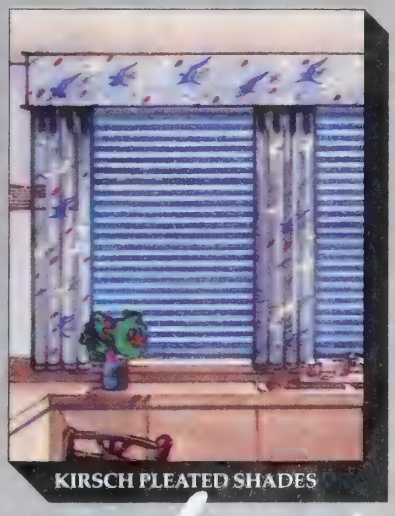
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TRAVEL AND DESIGN

HOW TO UNCOVER THE HIDDEN DESIGN TREASURES OF NORWAY

Americans find a mirror of their own heritage in Norway. The wholehearted, generous style of living that is Norway is reflected in many of our own Midwestern houses and furnishings. Their design and decoration came with the immigrants in the late 19th century. The material common to both countries—abundant hardy wood. The splendor of the country's natural setting brings with it a desire to see it all—the gently rolling, farm-studded valleys of the south, the glaciers to the northwest and the magnificent crevasselike fjords of the west. Everything about Norway, its architecture, food, art and hand-worked traditions, bears a direct relation to nature and reflects the harmony Norwegians have created with their environment. The best way to see this harmony is to visit some of the nationally run folk museums that abound throughout the country. The museums consist of collections of buildings—houses, barns, storehouses, dairies, bakeries, churches, old schoolhouses and farm-related outbuildings—that show you just how early Norwegians worked with what they had: natural materials of wood and stone in dramatic natural settings. Oslo, the "city that thinks it is really a park," has two such museums: Bjørnsgård on Lake Bogstadvannet *(see pages 84 to 85 of this issue)* and the larger Norsk Folke Museum which attracts thousands of visitors every year. Like the collections of buildings held in private hands, whose breathtaking interiors are featured in this issue, the Norwegians have brought from every part of the country a huge sampling of the traditional architecture displayed by cottages, farmhouses, churches and workshops. This is done with an eye toward historic preservation as much as it is for tourism. It is also interesting to note that the Norwegian government dispenses small subsidies to private homeowners who agree to preserve in toto their "antique" interiors. Private American tour operators, such as Pat Virch of Marquette, Mich., are thereby able to offer American visitors undreamed-of opportunities to glimpse the inside of these houses as part of Norway's open-to-the-public policy. You can do this on your own, of course, but it is only done by prearranged appointment . . . it helps to know someone who lives there.





Top: A mid-19th century *skåp* or cupboard from Evergreen Antiques, New York City. *Above:* Norwegian farmhouses set against the gently rolling glacial hills.

These special, privileged excursions into people's houses, cabins, ski huts and summer places all emphasize the importance of wood—how it has been prepared and "dressed." You sense immediately the heart and love with which some of these very humble dwellings (whether in a musuem or private context) have been decorated. Painted interiors constituted a national passion from the mid-1700s to around 1830. No wood surface was left untouched and for good reason. There is little sunlight through the winter, and in its absence nothing brings cheer and warmth into a room like a coat of paint. Paint was used like light—bright yellow with farmhouse-blue, punched-up with ketchup-red. The firelight from huge hearths in the central family room, usually the kitchen, would reflect off these rich colors creating a warm, romantic glow. Few original or very old farmhouses have been electrified, thereby preserving the reliance on light-reflecting colors.

Is it possible to find any of the furnishings of these old houses? There are two acknowledged "vacuums" in the antiques market: Irish and Norwegian. And the Norwegian government expressly forbids the exportation of authentic antique pieces, regardless of their category. So the best place to look into acquiring Norwegian country reproductions is in Vinstra, in the Gud-

(Continued on page 62)

CUPBOARD PHOTO BY TOM YEE, FARMHOUSE PHOTO BY ELYSE LEWIN

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TRAVEL AND DESIGN

Continued from page 60

brandsdal, a valley of great charm due north of Oslo. There you'll find the manufacturing firm Krogenaes-Mobler. This company makes good quality reproductions of the sought-after cupboards, hanging cupboards, hutches, single-plank long tables, barrel-shaped chairs, beds, cabinets and benches. Traditional joining methods are used and the wood is always the best, iron-hard mountain pine. While some pieces are painted with rosemaled motifs, others are leached and then naturally finished to yield that soft, buttery yellow cast that makes pine such a beautiful, simple joy.

In search of the "real thing"

If Vinstra is not a part of your itinerary, you may see an exhibit of Krogenaes-Mobler's country furniture at Scandinavian Design, 1001 Nicollet Ave., Minneapolis, MN 55403, beginning May 16 and running for six months. Only a handful of American antiques dealers offer the "real thing," brought to this country during the migrations: Evergreen Antiques with its two stores in New York City; Roger Lashua of Akeley, Minn.; and White Horse Antiques in Quogue, Long Island, N.Y. are three reputable places whose inventories of Norwegian "finds" are representative of the genre. The late-19th-century hand-painted cupboard *(page 60)* has painted scrolling on its interior door panels. The cupboard, from Evergreen Antiques, costs around $3,000; this gives you an idea of how valuable these old country pieces are becoming.

Norway's traditional handcrafts are also protected and encouraged by the government. Scattered across the country is a network of *husfliden,* official centers where you can buy the best Norwegian hand-painted accessories for your home as well as clothing. Studios and workshops are kept thriving because every major city has at least two centers where you can buy hand-worked silver for the table, embroidered linens and other textiles, all manner of carved wood and painted wood, hand-blown glass and myriad other decorative accessories for the house. These stores carry things that are far above the level of mass-produced souvenirs, and the profits are put toward training and developing traditional art forms as a way of making a living.

By sea, land and air

Getting around Norway takes planning simply because there are so many options that yield rich but different views. Travel by water is everyone's first choice. There's nothing like it. The southwest passage—which can be traveled by a combination of car and ferry, from Kristiansand to Stavanger to Bergen—is a first-time thrill no matter how often you take it. Pure charm describes the small fishing villages nestled along the edges of the water surrounded by great glacial rocks, crags and green farmlands. Farther north, the fjords, varying in size from river-narrow to huge expanses, provide a sense of dramatic intimacy with the land and unparalleled scenic vistas at every bend in the road.

If you love trains, one of the great rides goes between Oslo and Bergen (take it west for the more exciting arrival). The journey covers land that reveals the entire topography of Norway: lakes, glaciers, forests, mountains, plains, tundra, and the farmland of Oslo, not unlike that featured on page 60. There are dining facilities on all Norwegian trains. They run on time and it's great fun to pack an enormous picnic as the Norwegians do and hop out at brief stops to pick the berries growing on the hillsides lining the tracks.

SAS—Scandinavian Airlines—flies directly to Oslo and Bergen. As a special help to House Beautiful's readers, a plan for visiting Norwegian folk museums in many of Norway's rural mountain valleys is being put together by SAS. This plan outlines how best to organize your travel time in keeping with your interest in ethnic Scandinavian architecture, interiors, food, crafts and history. SAS also owns and operates hotels in all of Norway's major cities. Many Americans find it convenient to book ahead in large cities but to play it by ear when they travel in deep country. Your travel agent can streamline your hotel arrangements and suggest package tours when you book your flights. Write SAS, History & Heritage, 138-02 Queens Blvd., Dept. HB, Jamaica, NY 11435.

Is there a way to prepare for a trip whose focus includes interiors? One thing you can do is visit Vesterheim, The Norwegian-American Museum in Decorah, Iowa, to the northwest of Dubuque. This small, regional jewel-of-a-museum is a masterpiece of living Norwegian history and traditions. Its director, Marion J. Nelson, has brought together a marvelous collection of furnishings, household objects and entire painted rooms. Every year during the month of July the museum holds a Norwegian festival of music, dancing and food that keeps Norway's old-world style alive within the context of today. The museum also publishes a newsletter whose contributors are Norwegian and American, thereby keeping alive a constant dialogue between artists, historians and craftsmen here and abroad. A number of teachers who conduct courses at the museum in 18th-century painting techniques bring experts to Decorah to supervise students' work. The whole point of The Norwegian-American Museum is to bring the experience of Norwegian vitality into each visitor's life. Vesterheim is a *must* if you are anywhere in its vicinity.

A year-round wonderland

When is a good time to visit Norway? The answer to that depends entirely on your interests. The fjords are at their most spectacular between the months of May and September. If you want to see the midnight sun you should plan to travel in late June and early July. The equinox occurs on June 21 and the days begin to grow shorter and shorter; after this time you should plan your tour progessively north. Tromsø is the city furthest north whose hotels and restuarants provide the level of service Americans have come to expect. Going further north than Tromsø brings you into Lapland.

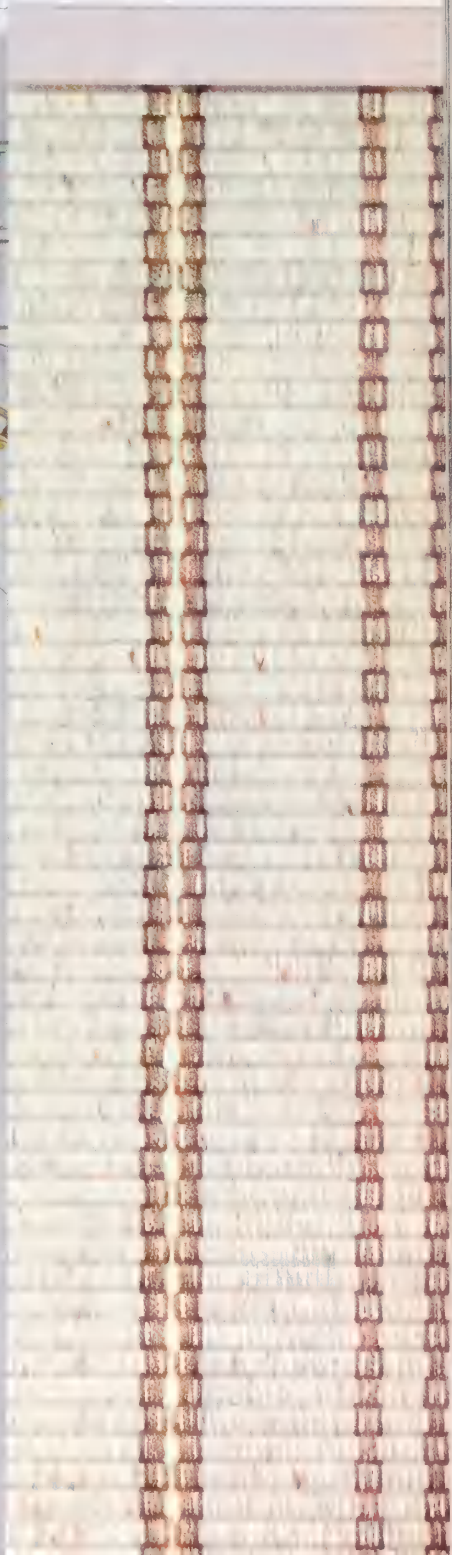
The Norwegians enjoy their mountain and island hideaways in summer and there is no greater compliment than to be invited to spend a weekend with a Norwegian family when they all

(Continued on page 64)

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TRAVEL AND DESIGN

Continued from page 62

make the trek. Outdoor sports are very popular in Norway—fishing, hiking, camping and backpacking are national favorites, and June, July and August are the preferred months. And, of course, the skiing is world-famous—Lillehammer is one of the most popular and fun-filled places to go. Norwegians work from 8 A.M. until 3 P.M.—a daily schedule that maximizes time for family life and takes advantage of the outdoors during the treasured summer months with their 14 hours worth of daylight. You'll be amazed at how much more you'll do simply because the day lasts so long. It's deceiving . . . and fun.

As to Norwegian cuisine—the fish is *the best.* Fresh fish, beautifully prepared in an infinite number of ways is a great Norwegian pleasure and you should try to acquaint yourself with all the varieties hotels, restuarants and inns have to offer. If you like herring, there are endless types. Some food can be expensive in Norway, but the care in its preparation makes it well worth it. A buffet at the brand-new Holmenkollen Park Hotel, situated by the dramatic Olympic ski jump in Oslo, can have up to 20 different kinds of fish set out for cold hors d'oeuvres. Sampling is the easiest and most delicious way to try tastes you won't find anywhere else. The Sunday buffet is the one to go to and you should plan your time in Oslo to include it. Ernest Hemingway once described Paris as a "moveable feast." He could as well have said the same of Norway.■

TO FIND THE REAL THING

Here are the national museums containing the largest collections of Norwegian decorated furniture:

Norsk Folke Museum	Bygdoy, Oslo
Historical Museum	Bergen
Drammen Museum	Drammen
Nesbyen Museum	Nesbyen
Laerdal Museum	Eidsborg
Brekkeparken	Skien
Glomdal Museum	Elverum
Maihaugen Musem	Lillehammer

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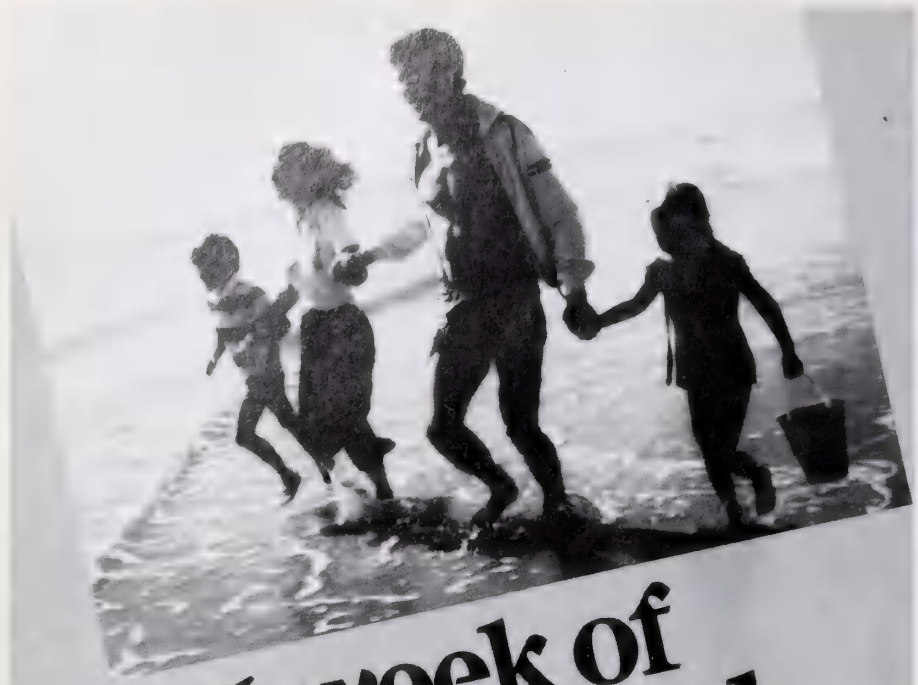
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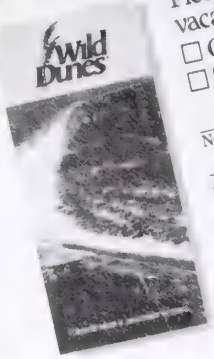
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Charleston's seaside resort.

GD4

HISTORIC PRESERVATION

Continued from page 58

Ainslie, "we could usually depend on a series of incentives—on tax breaks and tax credits and on restrictions like historical district ordinances—but in these times incentives and restrictions do not always accomplish preservation's goals."

After all, he asked, "what can the preservation movement offer a financially strapped city government bent on selling its surplus land—including the parcel that holds up a priceless 19th-century courthouse? What can we offer the congregation struggling without assistance to maintain an historic church—and before that congregation is offered buckets of money in return for the church's little piece of land?"

Such questions are not answered by glib speechmaking or well-intentioned hand-wringing. Mr. Ainslie urged his constituents to face up to "the urgent need—and I stress that word 'urgent'—to encourage and develop and employ among us new orders of creativity . . . better methods of financing, better targeted and more efficacious tax incentives, better landmark legislation."

Further, he said, "Now that we have made preservation a force . . . we have to work to broaden its constituency." This means more communities will have to become involved, more individuals committed; the fruits of historic preservation will have to be given greater visibility, with more recognition awarded to strong-willed advocates who keep up the momentum.

In a major step toward realizing these goals, the week of May 13 to 19 has been designated National Historic Preservation Week, to be observed by more than 5,000 preservation and neighborhood organizations nationwide. Its theme: "Preservation is Taking Care of America." Among the events currently planned are workshops in restoration and renovation, tours of historic homes, local awards programs and roll-up-the-sleeves neighborhood cleanups.

For preservationists and community activists alike all over the country, the mandate is clearer and more emphatic than ever: Bring the message home.■

—MERVYN KAUFMAN



Bermuda. Haven't you put it off long enough?

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How To Convinc You Vacationed In

When you come home from most vacations, friends ask you a few polite questions and then tend to wander off somewhere.

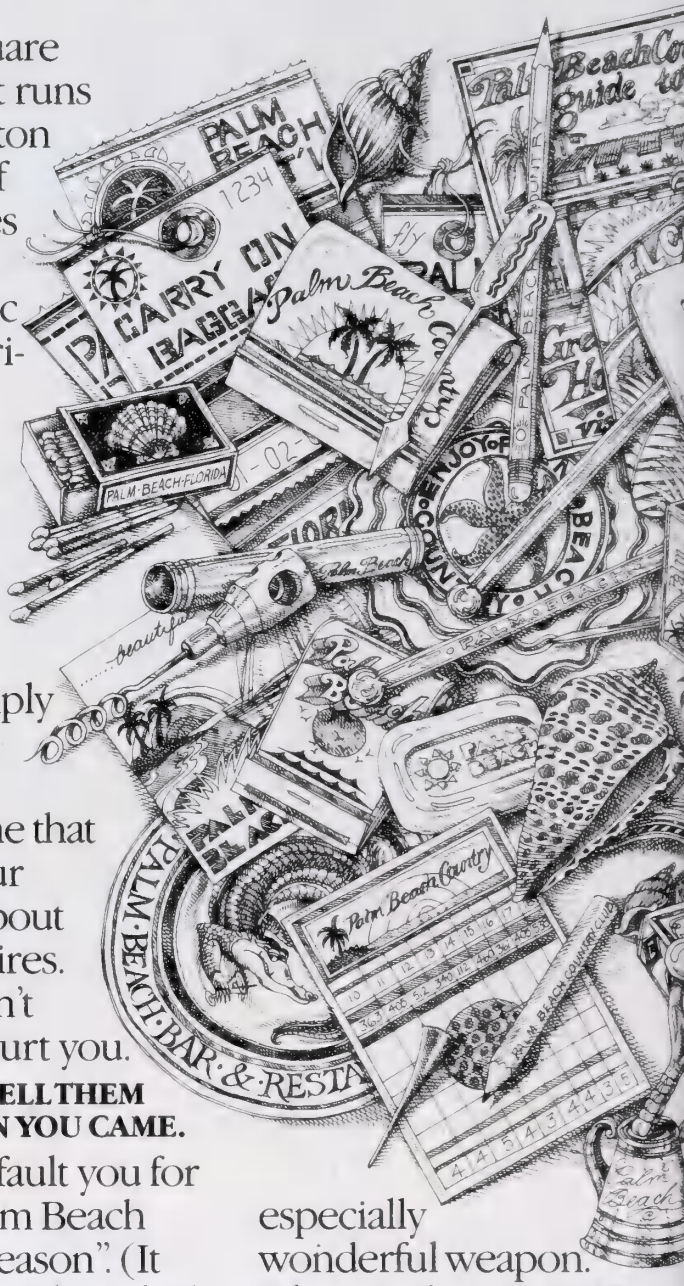
When you come home from a "Palm Beach" vacation, they tend to be more inquisitive. A bit awed. Occasionally skeptical. They never thought your job was so rewarding. Or that you had friends in such very right places.

Such impressions should be cultivated. Especially when the truth is that you can have an exceptionally rich vacation in Palm Beach County at an exceptionally affordable price. All you have to do is take advantage of a few myths about "Palm Beach".

To do that, and perhaps create a few myths about yourself, here are a few dos and don'ts.

#1: DON'T TELL THEM EXACTLY WHERE YOU STAYED.

"Palm Beach" is more than a tiny, tony city in Florida where the wealthy winter. It is a whole county over 2000 square miles big, that runs from Boca Raton up 47 miles of ocean beaches to Jupiter and west to a rustic jewel of Americana called Belle Glade. So there is room for every kind of vacation appetite from palatial to simply fine camping. But let your friends assume that you spent your time lolling about with millionaires. What they don't know won't hurt you.



#2: DON'T TELL THEM EXACTLY WHEN YOU CAME.

We can't fault you for coming to Palm Beach Country "in season". (It sure beats shoveling slush in galoshes.) But *out* of season you can live like the other half lives at virtually half price. The myth that it is unlivably hot in the summer gives you an especially wonderful weapon. It lowers the prices. You could live like a king or queen for three weeks he cooled by ocean breezes and air conditioning, for the money your friends may spend sweating their

OUR FRIENDS
ALM BEACH COUNTRY.



through traffic and
king and cleaning a
n somewhere for
weeks.

**DON'T TELL THEM
W LITTLE YOU SPENT.**

That would really
h the whole thing.

They should believe that you spent a fortune on your "Palm Beach...(mumble)" vacation. Then, when you do it next year too...!

#4: DO SEND FOR OUR MYTHOMANIAC'S GUIDE TO PALM BEACH COUNTRY.

This priceless booklet (and authentic kit of goodies that comes with it) is an authoritative, amusing and occasionally irreverent guide to grand vacations here. Just as important, it gives you sage and snappy answers to some tricky questions your friends might throw at you about our award-winning restaurants and resorts or more than 100 golf courses. The clincher is the Convincer Kit of matchbooks, cocktail napkins, swizzle sticks, used ticket stubs and assorted Palm Beach Country souvenirs. Spread them discreetly around your den or wherever and they'll finally be convinced that you did indeed vacation in Palm Beach Country. (Even if you didn't.)

In short, take advantage of a few myths about "Palm Beach" to create a few myths about yourself.

(EVEN IF YOU DIDN'T.)

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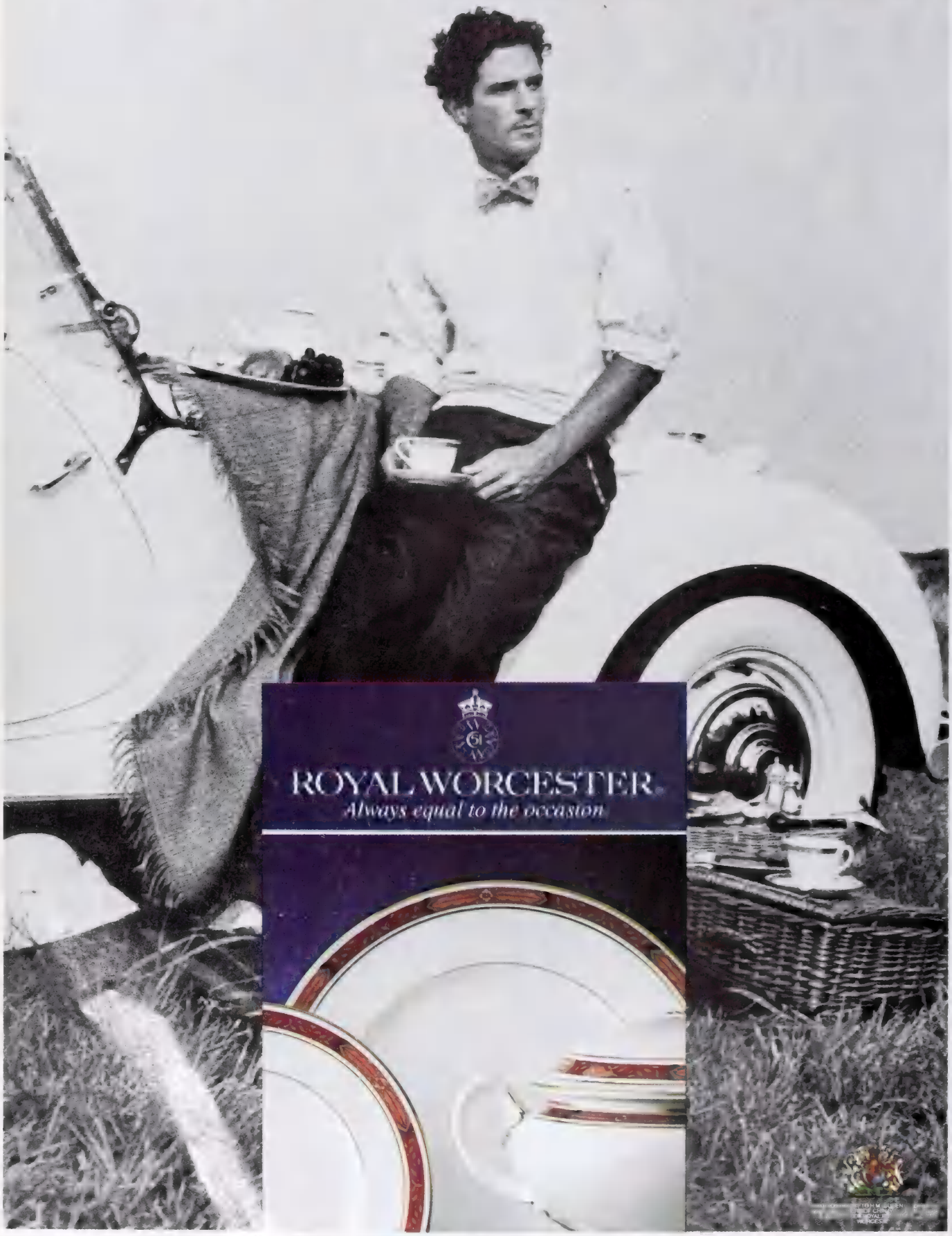
Tell me more about elegant, affordable Palm Beach Country, and send me your "Mythomaniac's Guide" and Convincer Kit (in a plain brown wrapper, please). I enclose my check or money order (no cash, please) for $2.95.

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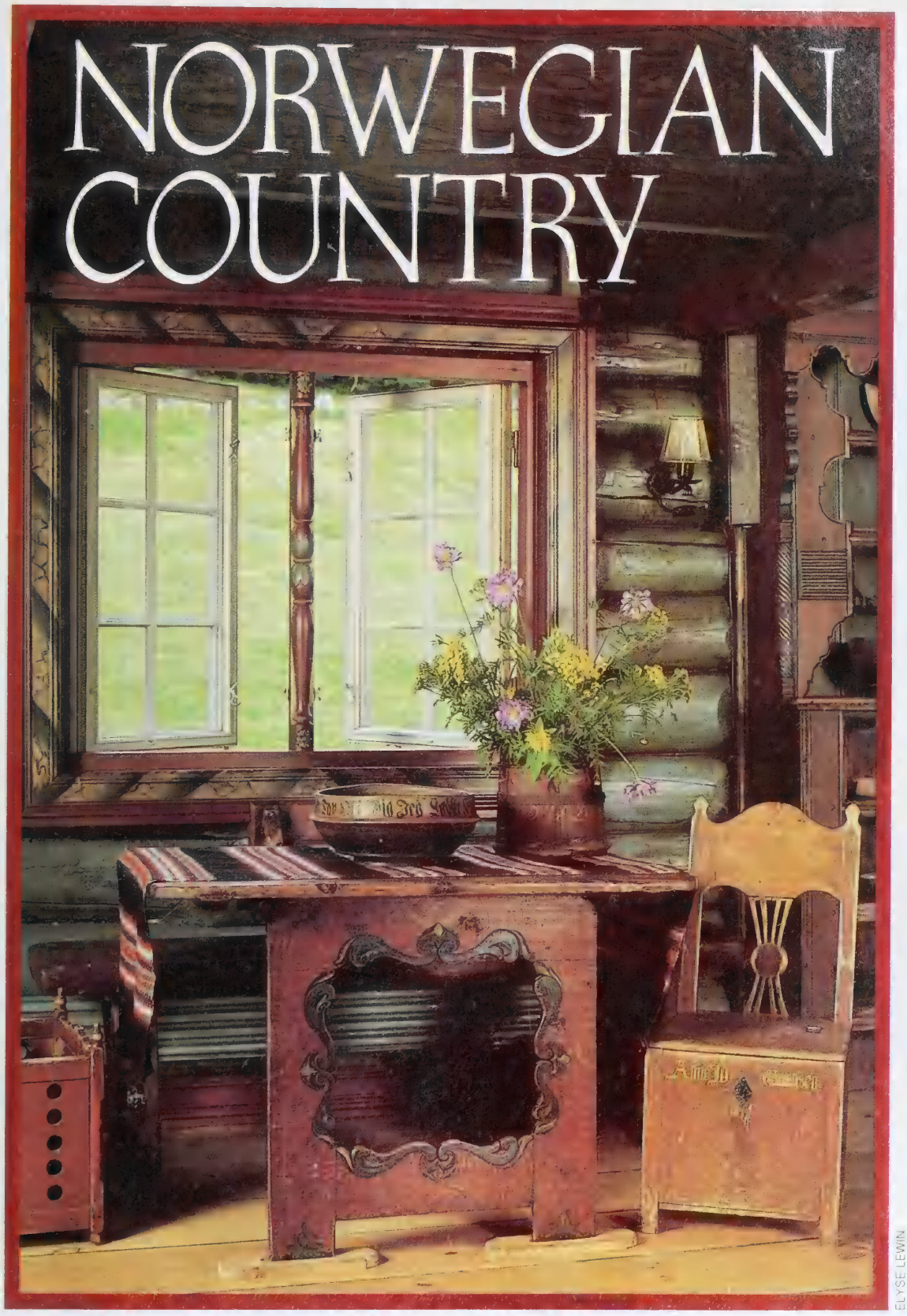
HOW THE ENGLISH MIND THEIR TABLE MANNERS



Royal Worcester's new "Beaufort" Fine Bone China. At fine stores or write Royal Worcester Spode, Inc., 225 Fifth Avenue, New York, New York 10010.

HOUSE
BEAUTIFUL
APRIL 1984

NORWEGIAN COUNTRY



ELYSE LEWIN

Innovative and original, these hand-worked treasures of Norwegian country furnishings are a natural extension of America's ongoing love affair with country designs. On the following pages we celebrate the rediscovery of these styles. ►

NORWEGIAN COUNTRY

VOKSENKOLLEN NEAR OSLO

A centuries-old tradition of handcrafted wood houses and richly carved and colored interiors brings us a wealth of design ideas and an infusion of energy in a new style direction

Every once in a while, quite unexpectedly, we're given an opportunity to observe a style direction in the making. Usually it begins with a small bubbling of interest here and there, slowly evolving through hints and evidences that ultimately direct its course. This is the way "Norwegian country" is emerging. We began to notice it when designers chose Norwegian pine pieces in rooms we photographed: Ristomatti Ratia used small, charming hanging cabinets and Raymond Waites chose settees and cupboards. Then innovative antiques shops began to feature Norwegian "finds." We couldn't help but notice and applaud because we instantly recognized that Norwegian country is a quite natural extension of American country. We realized at once the warm appeal these furnishings, interiors and household things have for us—the qualities of simplicity, informality and naive charm



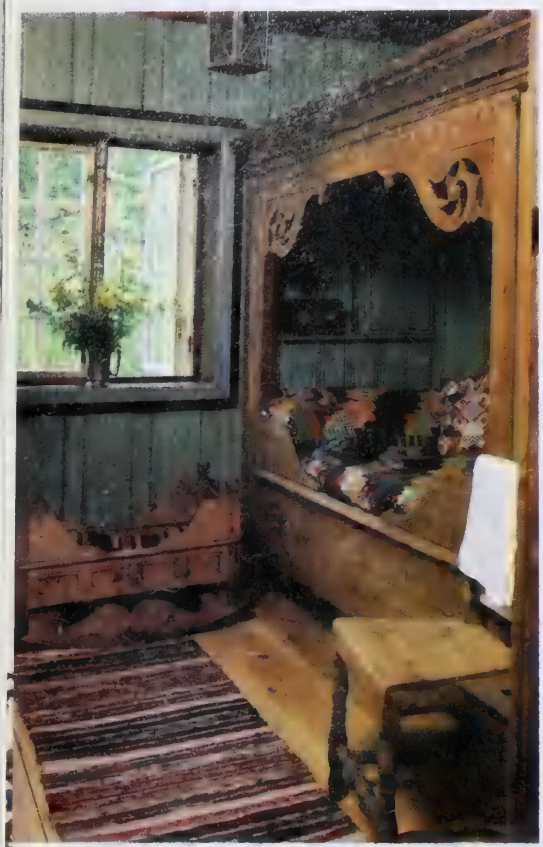
Editor JoAnn Barwick atop a traditional sod-roofed rabbut, a two-story storehouse converted for living.

that bring us back to our own rural roots. We had to travel to the source to see for ourselves, and what we found in Norway verified everything we had observed. These sturdy country pieces are right on key with our current interest in anything hand-worked: very individualistically carved cupboards and hutches, lyrically painted armoires in wood-grained patterns, glazed, marbleized and stippled wood surfaces. How well it fits! And what a sense of color! Crisp, fresh, vital and clear. We believe this old-world style will find its place as an exciting and compelling accent in a new-found kinship with our own folk designs.►



NORWEGIAN COUNTRY

Inside one of Hans Preben Mehren's three farmhouses on the outskirts of Oslo is this elegantly simple country living and dining room *(below)*. The house was brought from Skjåk to Oslo and its furnishings reflect the carving and painting traditions of the Gudbrandsdal Valley, especially the beautiful crown cornice of the *skåp* or cabinet *(far*



VOKSENKOLLEN

Simple rural pine chairs and naturally mellowed wood paneling vividly contrast with the more sophisticated cabinets



The marvelous mixture of furniture styles in one room results from the fact that each piece was handed down from generation to generation. Through time more sophisticated, decorated pieces made their way from father to son.

right), made in the late 18th century. There is a particularly rural expression in the design because most of Norway consisted of farm or country dwellings, having been bypassed, for the most part, by the Industrial Revolution. Each piece of country furniture was functional first and foremost. The *skåp*, for example, is fitted inside so that when the top doors are open the family's collection of silver is seen hanging in full view against the interior panels. The pewter plate racks above another *skåp (far left)* were built into the wall—note how they harmonize with the cornice in the same room. One-room living was often the rule: the four carved backless chairs facing the dining table form one long built-in settee.►




NORWEGIAN
COUNTRY
Families delight in living with a minimu

modern conveniences in their quaint old houses



TÅTØY IN KRACERØ

On the tiny island of Tåtøy, where city folk from Oslo spend their summer holidays, Trygve Thu and his family have lovingly restored an early farmhouse. The kitchen, shown here, is still the family's gathering place. Its colors are typical Norwegian favorites—farmhouse-blue and terra-cotta-red. The outsized worktable, made a century ago and still used for rolling traditional *lefsa*, has the same appeal to us now as it did to its owners then.►

NORWEGIAN COUNTRY

LARSHUS IN LUNNER

We found a mother lode of design inspiration in Jan Petter Roed's collection of traditional farmhouses



Brought from every important valley of Norway over a period of about 38 years, Jan Petter Roed's collection is the most extraordinary legacy of Norway's art and architecture. Each building and its furnishings reflect a sustained, ongoing tradition of handcrafted wood and decorative interior painting. From childhood Norwegians learn to express their individuality through working with wood. Further, Norway is distinguished by vigorous differences of style that exist from valley to valley, each functioning historically as a separate art center. Four of these regional styles are represented at Lunner: Setesdal, Telemark, Gudbrandsdal, and Skjåk and Lom. If you were to visit these enchanted places you'd find one or two country dwellings whose timbered walls and furnishings—beds, chests, cupboards, boxes—still bear the signs of this individual rural spirit. These are the pieces modern Norwegians prefer to live with and, wherever possible, they undertake to restore their old, cherished houses and household furnishings themselves. "When you sit in a chair 300 years old that you know has 300 more to offer, you gain a perspective that brings new dimensions to the meaning of time," says Mr. Roed.►



Top: Two stabbur. *Above:* Fieldstone fireplace with Kubbe stol, barrel-shaped chairs. *Opposite top:* Single-plank table of yellow pine. *Opposite bottom:* Bed with carved cornice, late 19th century.





NORWEGIAN COUNTRY

LARSHUS IN LUNNER

Incorporating actual 15th-century rooms, Jan Petter Roed built a larger more grand-in-feeling farmhouse in the 1950s



Hand-worked interiors are prized in Jan Petter Roed's own residence. The charming blue bedroom *(above and on the cover)* features traditional Norwegian rosemaling (rose painting) while the hallway *(below)* affords examples of "marmorering" or marbleizing. Both hand-painting traditions were employed about 35 years ago and each has since been barely retouched. The bureau, built into the alcove bed's foot, maximizes the old Norwegian tendency to centralize floor space. Almost every ancient farmhouse and country cottage was equipped with a variety of built-in furnishings: long benches, fold-down tables, hanging cupboards, booths and bed and seating alcoves into which drawers could be tucked for storage. Old built-in beds usually had a single drawer at the foot to hold a book or two while at the bed's base drawers for blankets and quilts were sometimes added. One of the family's precious woven serving cloths, in a traditional Norwegian textile design, covers a long table *(opposite)*. ►



Above: Every wall, beam, ceiling and door frame surface was painted by hand in the 1950s portion of the main house. Opposite: Note the marbleized window frame and sill created by rural artists.



NORWEGIAN COUNTRY

Nothing was considered so common that it could do without a cheerful decoration... not even Norwegian farmers' pails

BJØRNSCÅRD IN SØRKEDALEN

Flanked by walls hand-rubbed with the typical farmhouse colors (inset: below) are a baby's cradle, a three-quarter hanging cupboard, a beer tankard on the windowsill and a small stool. Hanging from a dowel of a graceful cabinet is the prized linen guest towel decorated with lace and hand embroidery. Its purpose was to reflect family pride, not simply to dry hands.

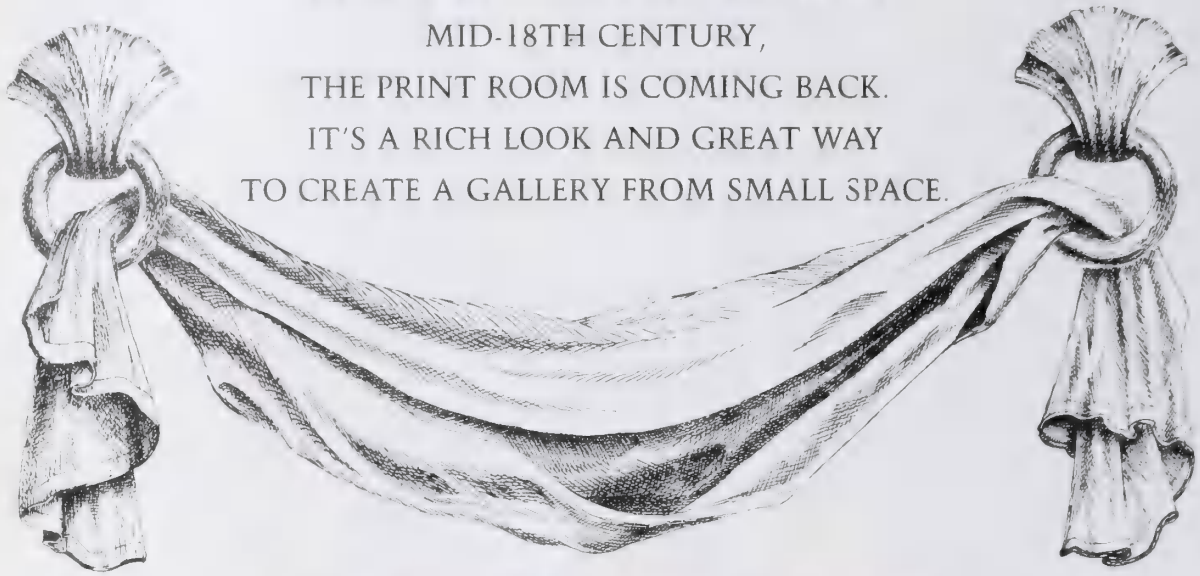


Bygdøy with its tiny collection of dairies, stables, barns and farmhouses, is near Oslo and newly opened to the public as an archive of rural Norwegian design. Hans Andrikrud, its curator, is undertaking the enormous task of sorting out its furnishings and farming tools. It is worth mentioning that a number of Midwesterners of Norwegian descent have kept the spirit of hand-painted traditions alive, at Vesterheim, the Norwegian-American Museum in Decorah, Iowa. ■



Print Rooms

AN OUT-AND-OUT PASSION OF THE MID-18TH CENTURY, THE PRINT ROOM IS COMING BACK. IT'S A RICH LOOK AND GREAT WAY TO CREATE A GALLERY FROM SMALL SPACE.



Imagine a rainy afternoon on which you and a friend are poring over a folio of old, slightly foxed, engraved prints. The graceful lines in their gradations of gray and black have a stark appeal and their subjects—botanical studies, old-world panoramas and architectural drawings—have a character and dimension all their own. The two of you are planning to make a "print room." The result will be a feat of engineering that reflects hours of planning, trial-and-error and the sheer joy of creating what will be, in effect, a wholly personalized wall-covering. Very simply put, the technique used to produce a print room resembles decoupage. Cutting prints into squares, ovals, rectangles or rounds, framing these shapes with printed borders and then embellishing the framed prints with swags, garlands, chains, ribbons—all cut from paper—produced the marvelous print room at Castletown, County Kildare, Ireland (*opposite and above*). Sometime between 1770 and 1776 Lady Louisa Conolly and her sister, Lady Sarah Napier, shared the work that eventually resulted in the complete decoration of the walls. A master plan, attributed to Lady Conolly, detailing the placement of each print, is on view at Castletown, today the headquarters of the Irish Georgian Society, a nonprofit organization dedicated to preserving Ireland's remaining Georgian houses. Print rooms had the effect of turning antechambers, dining rooms, boudoirs and library/studies into galleries. Themes, personal to the owners, could edify the viewer or satisfy a memory the way modern photographs do today. And, happily, the print room is again becoming popular as a way of using beautiful old engravings that might otherwise be banished to a packing crate. There are also wonderful, newly issued reproductions of old engravings, so don't think you can't have a print room because you lack old prints! The former curator of Castletown, Nicola Wingate-Saul, is reviving the print technique for clients. She executed the room on the following pages and is also doing screens—those marvelous devices that make rooms within rooms. For about $13 (apx. £7.50) for three 30-by-20¼-inch paper sheets you can duplicate this 18th-century style in a small room by ordering borders, swags and garlands from The National Trust, in England. ►



An engraving of Reynolds's portrait of Lady Sarah Napier takes pride of place over the mantel of Castletown, Ireland.







An example of a print room that reflects the life and interests of its owner is that of Lady Iveagh's anteroom to her bedroom *(above and opposite)*, which Nicola Wingate-Saul did last year. The intimacy of the room makes its warm, personal feeling an enveloping experience. One wall *(above left)* is dominated by the pen-and-ink drawings of Lady Iveagh's mother, Lavinia Smiley. It is an impressive array of architectural drawings of the family's houses at Font Talla in Spain, Castle Fraser in Scotland, Melplash Court in Dorset and Farmleigh in County Dublin. Set in an original 18th-century cartouche is the initial of Lady Iveagh's first name, Miranda. The initials of her children and her two brothers have also been included in the overall plan. Elsewhere around the walls prints depict Lady Iveagh's lifelong interests that range from the theater to heraldry to follies, those whimsical, romantic "ruins" the English and Irish nobility were so fond of building. Botanical and bird prints, studies of animals and fish are all linked by Nicola Wingate-Saul's ingenious use of delicately cut out paper chains. Note how relationships are established between formal geometric shapes and the tracery of embellishments.

There is no limit to the variety and quantity of design motifs with which to decorate a print room of your own. Old prints abound, and the more they show their "age" the more charming the effect. Once you've cut a print it becomes worthless—which is why you would never put scissors to one that has value. And once the print is applied to the wall it is irretrievable. The original print rooms of the 18th century were not varnished, but Nicola Wingate-Saul does varnish hers. She says that a coat of colorless glaze (polyurethane) protects the surface and the delicate blacks of the engraving from soot while it provides a sealer for the fragile edges of the paper. Ms. Wingate-Saul also says that some of the prettiest print rooms being made today have deep pink or pale yellow backgrounds that play up the blacks of the print. But traditionally, a warm ivory is chosen to maximize the detail. The door panel *(inset)* results from a print having been completely separated from its background. ■



FOR MORE ABOUT ORDERING BORDERS, SWAGS AND PAPER RIBBONS, SEE PAGE 138



You're missing a good decorating bargain if you don't go to the linen department for ideas, because that's where you'll find this handsome plaid, a sheet designed by Diana Vreeland. Striking enough to provide a total decorating scheme, its black, white and red motif was used here to reupholster the sofa, recover the pillow shams and give the room a sophisticated new look—from the Roman shades to the table napkins. "Diana's Royal Plaid" sheets by Wamsutta. Room design by Larry Laslo.

SUSAN WOOD

BE A DECORATING WHIZ WITH SHEETS

Here plaid linens move beyond the bed for a living room makeover: new upholstery, Roman shades, pillow shams and napkins from five king-size sheets►



DECORATING WITH SHEETS

Think of the way you layer your clothes—pattern on pattern, texture on texture—and then take a new look at your bed. Why *not* mix a checkerboard comforter *(below)* with an antique, lace-edged sheet and red striped pillows? And why *not* pair menswear stripes *(right)* with indigo patterns and then add a bit of verve with a fire-engine-red blanket? This new concept of a bed wardrobe is being pioneered by today's designers. For example, Issey Miyake, the Japanese fashion designer, has planned his first-ever sheet collection *(right)* to include three variations within a single color. And Katja, the home furnishings designer, has masterminded her newest sheet pattern, triangles *(below)*, to coordinate with previous introductions—checks and stripes. ►



LUM YEE



SUSAN WOOD

Above: **A study in red, black and white, this bed has three patterns of sheets designed by Katja for Cannon Royal Family plus an antique red and white checked blanket from Thos. K. Woodard. Room by Mariette Himes Gomez.**
Right: **In this bedroom, a sheet printed to look like woven linen has been used to cover stacks of firm pillows that serve as an end table and TV stand or Oriental-style seating. "Suna Indigo" sheets by Issey Miyake for Cannon Royal Family. Bed is upholstered in gray flannel. Room by Larry Laslo.**

Sheets are available at these stores: Macy's, NYC; Macy's, San Francisco; Robinson's, Los Angeles; Burdine's, Miami; Sanger-Harris, Dallas; Foley's, Houston.



A new dress code for the bed: Geometrics, sharp enough to stand alone, are layered in an imaginative new pattern-mix sparked with bold dashes of red



Here, 12 ingenious, achievable sheet ideas—duvet covers, appliquéd pillows, picture frames, even a memento screen you can make

How many sheet decorating ideas can you find on these two pages? Four are probably easy to spot: fanciful balloon shades and a long table skirt *(opposite)*; simple unlined purple curtains and a zigzag table top cloth *(below)*. Well, we've moved beyond these classic touches and filled our two rooms with eight more extra-creative decorating ideas: **1**) A settee plumped with pink, sheet-covered pillows *(opposite)* given a decorative finish with appliquéd floral bouquets, cut out from the sheet pattern. **2**) A memento screen by the fireplace *(below)*, covered with a bold, "Tribal Tapestry" sheet, edged in purple sheeting and trimmed with grosgrain ribbon. Tucked behind the ribbons are postcards, family photos and "to do" lists, an idea inspired by 17th- and 18th-century trompe l'oeil paintings of letter racks. *(See page 198 for details on making your own memento screen.)* **3**) A tailored dust ruffle and big square pillow shams, a subtle way to state the room's dominant print without being overpowering. **4**) A bedspread made out of a purple sheet and edged with a print border to blend with the dust ruffle. **5**) and **6**) A duvet cover and Turkish-cornered bed pillows piped with "Tribal Tapestry" fabric. **7**) A purple sheet-covered picture frame *(to the right of the bed)* with print piping. **8**) A fabric box *(to the left of the bed)* made with corners that snap together. The room's finishing touch: a sisal rug painted with yellow, green, rose and purple latex housepaint in colors inspired by the "Tribal Tapestry" sheet print. ►



PHOTOS: OPPOSITE, JOSHUA GREENE; THIS PAGE, JERRY SIMPSON

Opposite: **Flowers blossom everywhere in this sunny dining room—on the antique, tiled Swedish stove and on the window stenciling and balloon shades, made from "Flower Pots" sheets by Springmaid. "English Rose" sheets by Springmaid cover the settee cushions. Rag rug, Thos. K. Woodard; lace tablecloth, Cherchez; wicker chairs, Ann-Morris Antiques.**

Above: **Beneath a vaulted dark-beamed ceiling is a decorating scheme executed with three patterns of sheets: "Tribal Tapestry" *(on the dust ruffle)*; "Grape" *(on the bedspread)*; "Desert Sand" *(on the bed pillows)*, all by Martex. Cricket table *(by screen)* and wicker chaise, Ann-Morris Antiques; down duvet, Scandia Down.**

TO MAKE THE MEMENTO SCREEN, SEE PAGE 198



Trim's the thing with today's best sheets, edged with scallops and sometimes lace. Here's how borders can dress up plain white sheets—and your room.

The four-poster owes its allure to draped sheeting and the enclosed world it creates. Here designer Paul Leonard has made the four-poster's terrain even more appealing with a fresh sky-blue and cloud-white scheme: "Canterbury Oxford" sheets for the curtains and dust ruffle; a white-on-white pattern *(see below)* for the canopy and trim. It's a look you can re-create even if you don't have a four-poster bed. If your ceilings are standard height—eight or nine feet—you can hang curtains right from them. The how-to specifics vary from house to house, but in most cases you should be able to suspend curtain rods from hooks screwed into the ceiling or staple your curtains to a rectangular wood frame, fashioned from one-by-two-inch boards and nailed to the ceiling. A valance will disguise any telltale signs of construction. To keep your room from overflowing with fabric, dress windows simply or position your bed by a special window, so that its curtains frame your view.►



JERRY SIMPSON

The beautifully trimmed sheet that our grandmothers labored over for their trousseaus is making a comeback as a frame for white-on-white sheets *(above). Decorating tip:* Borrow today's new sheet borders to tie back curtains and edge a canopy. Or buy your own lace to embellish plain sheets. Terence Conran's "Reason" *(above)* and the blue "Canterbury Oxford" on the bed curtains and pine settee are both from Dan River.

Sheets available at the following stores: Macy's, San Francisco; Robinson's, Los Angeles; Carson Pirie Scott, Chicago; Hudson's, Detroit; Bloomingdale's, New York.

DECORATING WITH SHEETS

Give your walls a color lift by covering them with eye-catching sheets, the perfect wall upholstery fabric because of their vast yardage and lively decorative patterns





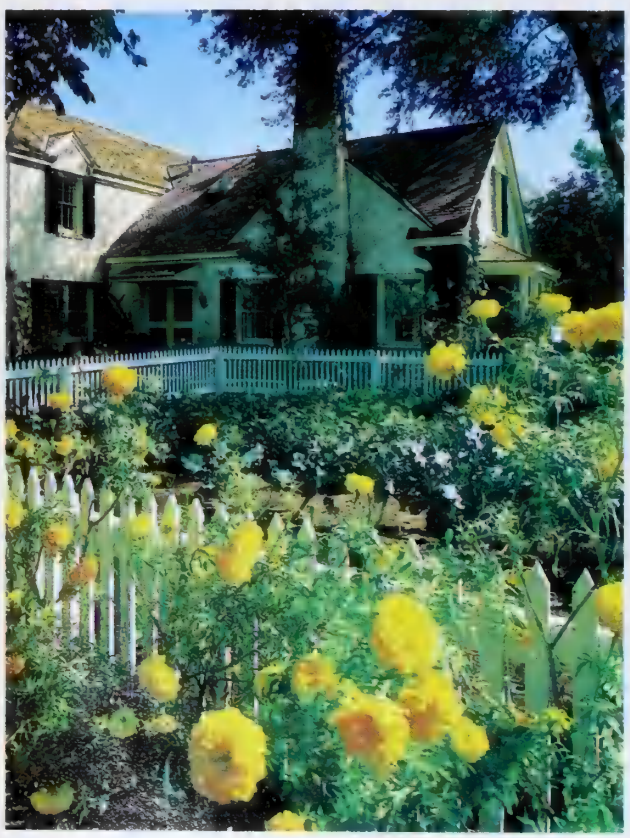
If you really love a sheet pattern, why not use it to brighten your walls—and hide any flaws in the process? If your walls are plasterboard, you can tack sheets on with a staple gun (a king-size sheet will cover an eight-foot-high wall). If your walls are plaster, nail on a strip of wood lattice and then staple on sheets. More decorating tactics: Back sheets with cotton batting for a plump look; shirr to create soft folds. "Gazebo" and white-on-white "Gloria's Fancy" sheets from the Gloria Vanderbilt Home Furnishings Collection. Room by Stanley Hura and Beau Maas.■

Editors KATRIN TOLLESON *and* JANE RAPPEPORT

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A LITTLE HOUSE THAT BURSTS WITH COLOR IDEAS

Color turned these dark, dreary spaces into the "happiest house in America"



Kenny Wagner's passion for color is such that he plants every inch of his garden (above) with flowers and vegetables (including 1,000 tulips in spring). To bring the same color freshness inside his Amarillo, Tex., house, he recruited designer Alexandra Stoddard, who lacquered the living room yellow (right) and trimmed the sofas' chintz in purple. ►

HICKEY/ROBERTSON







The intensity of color in a kitchen is usually diluted by appliances, hidden here in a wall of yellow-lacquered cabinets.



To help link the yellow kitchen and living room, the dining room (above) has a bare floor and see-through table.

Why shouldn't color be as glorious inside as nature's artistry outside?

Known to wear pink socks, Kenny Wagner was certainly not a man to shy away from a lilac dining room or a greener-than-green stairway. "I've lived in enough beige and neutral houses to know what a difference color makes," he says. Even so, as the yellow began to appear on his living room walls *(previous page)*, he had a fleeting second thought: "Without any furniture, the yellow was a real shocker. I started to take it down a notch or two, but then I thought no, you can't be wishy-washy about color." Designer Alexandra Stoddard concurs: "Good color doesn't cost any more than bad color—but the emotional benefits are *incalculable.*" As Mr. Wagner says, "This house feels happy even when winter is at its grayest."

HOW TO USE COLOR LIKE A PRO

Imagining a vivid color scheme such as Mr. Wagner's is one thing—but how do you make it a reality? Here are Ms. Stoddard's trade secrets: ● Choose only the clearest of colors—blues, greens and reds that can stand up to refrigerator-white without any dull or muddy undertones. ● Don't make a decision based on a tiny color chip. Buy a pint of your intended color and brush it on the darkest corner of the room. See how it fares in daylight and twilight—and how you like the effect. ● Mix your own colors. If you can't find a certain luminescent pink, buy a can of crushed-raspberry-red and add white until it reaches a hue you like. ● If you're not sure of your color preference, don't make an intellectual choice. Sit down with a big pile of paint chips, all edited down to the clearest of shades, and just play. Pretty soon your preferences will become so definite, you'll be able to develop a wonderful scheme for everything—right down to your towels. ● Dare to trust your instincts. If a certain color makes your blood rush—purple, for example—don't hesitate to use it in your dining room, even if no one you know has a purple dining room. You should be emotionally committed to the colors you choose—because when you are, you'll get a lift every single time you walk into the room.►



This tiny master bedroom is dominated by a log four-poster. A natural tree trunk serves as an end table.

Curtains, with hand-painted white lines, are hung on either side of windows so no sunshine is blocked.

You can go all the way with color if you play it against pure white

"Let nature supply your color courage," says Alexandra Stoddard. "Just look at the way a rainbow of diverse flowers manages to blossom in harmony." Enthusiastic as she is about color, she does acknowledge that a room can have too much of a good thing. "It's important to balance pastels with the whitest white," she advises.

Her white, however, is not always where you'd expect it. In the master bedroom *(above)*, the ceiling is blue to intensify its color impact; and white shows up on the linens, the quilt backgrounds and the hand-painted white lines that soften the solid blue curtains. Conversly, the bedroom *(opposite)* has a white ceiling to counterbalance the brillant purple of the hooked rug. Similarly, windows are treated simply with white wood shutters, instead of curtains, to offset the Monet-like print on the furniture.

The added benefit of trimming a room with pure white is that it makes pastels sparkle even on dark, dreary days. "You can't depend on sunshine for a room's color power," says Ms. Stoddard, who always uses lacquer or high-gloss paints to make sure her colors—and the white that goes with them—have maximum dazzle. ■ *Editor* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Kelly Katherine Wagner, age seven, has a bright purple bedroom that stars a hand-hooked rug, crafted by George Wells to depict herself, her family and some of her favorite things—all in a dollhouse.

HB HOME MAKEOVER

ONE SMASHING SPACE FROM FOUR TINY ROOMS



Conventional on the outside, this suburban house has been cleverly expanded by subtracting walls and welcoming open spaces ▶



TOM YEE

Its weathered shingles, dating from the '20s, are a deceptive facade for the remarkable lift this house was given.

HB HOME MAKEOVER







Though walls no longer divide rooms, first-floor areas are defined by several focal points. The original fieldstone fireplace (above) invites gatherings, while the greenhouse extension (left) encourages communing with the outdoors. The interior is a lighthearted mix of styles and periods against a background of muted colors all highlighted by surprise touches like the painted trompe l'oeil doorway.

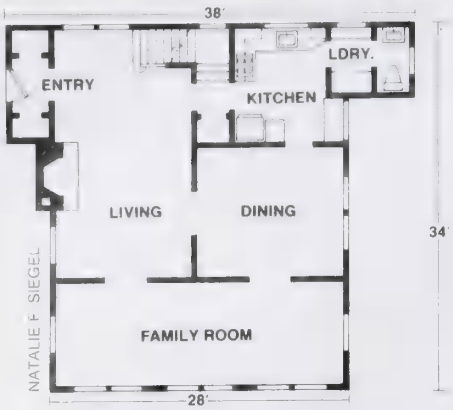
Now I can cook and be part of what's going on"

Flexibility—to entertain, to relax, to eat in any spot—was the object of designers Shelly and Janet Rosenberg's remodeling of their 60-year-old house in Upper Montclair, N.J. "It was a 'plain jane' when we bought it 12 years ago—not old enough to have the character of age or new enough to fit our informality," says Shelly Rosenberg. "So we knocked down walls on the first floor and extended it into a greenhouse that opens onto a deck."

Though trading four defined rooms—living room, dining room, family room, kitchen—for one continuous space might seem radical at first, the Rosenbergs' sensitive treatment has created a harmony of color, scale and texture between new and old.

Muted colors are used throughout the house, flowing gently from space to space to create a subtle background for the occasional use of strong color and unique detail, like the variations in ceiling height and the four-step facade concealing the stairs.►

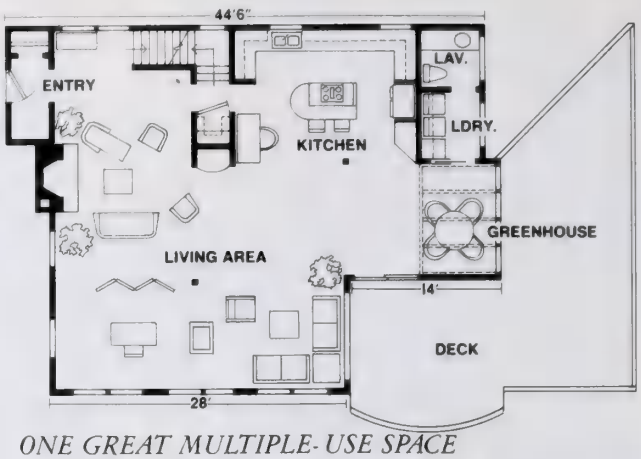
BEFORE



FOUR SMALL, UNDISTINGUISHED ROOMS

Before remodeling, the house had a conventional first-floor plan with a long narrow family room remote from the kitchen and a laundry room hidden in the basement.

AFTER



ONE GREAT MULTIPLE-USE SPACE

Opening up the floor plan brought family activities conveniently together and has made it possible to enjoy the fireplace and the outdoor view from different vantage points.

Adding space without making the house bigger

Airy open spaces were provided by removing walls and enhancing visual access to the outdoors—that subtle transition from the maple floors and trees inside the greenhouse to the wood deck and trees.

Besides creating a more flexible floor plan, the Rosenbergs particularly wanted to expand the kitchen, and bring the laundry room up to the first floor. "We entertain informally," says Janet Rosenberg. "When the kitchen was separate, I was either left all alone or trapped by everyone crowding in. Now I can cook and be part of what's going on."

The Rosenbergs capped their internal renovation by putting the office for their design firm on the third floor. Ultimately, through imagination and ingenuity, they turned an ordinary interior into a series of custom-fit spaces.■

Editor JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"We tend to tire of bold hues," says Janet Rosenberg, "so the kitchen, like our other rooms, is subtle." Smoke Lamin Art makes a perfect foil for the one blue cabinet door.



Upstairs, the master bath was extended and tripled in size by the addition of a deck. Gray and white fixtures, including a luxury whirlpool tub, make this room special, too.

HB HOME MAKEOVER



Gearing Up For Summer Living

OUTDOOR TRENDS: COLOR AND COMFORT

The news for summer is more ease than ever before—supremely comfortable furniture and innovative picnic hampers. **1.** The mesh of this chair is a splendid example; $190, from Woodard. **2.** For tanning, the hood of this sun couch collapses; $975, complete from Triconfort. **3.** Hamper with six sets of flowered china plus flatware and plastic containers; $500, from Barney's. Slatted table and two benches are hinged in the middle; $120, by Yu Shan Co. **4.** Tea cart with removable grid trays; $149, by Emu/USA. Ice bucket, tumblers and tray by Katja for Sigma. **5.** Mat with carrying handles; $20, by Theo. **6.** Dining chair with vinyl straps ($242), in 20 colors, from the Brasilia Collection by Tropitone. **7.** This Adirondack chair is mailed disassembled; $60, from The Good Life Co. **8.** Lacquered chair adjusts to four positions; $195, from Emu/USA. **9.** A triangular wine cooler has space for two bottles and a removable center piece to freeze; $40. The turquoise plastic hamper keeps plates, cups and flatware in the top section; $60, both from Ingrid, Ltd. **10.** Beach umbrella; $180, is from Triconfort.►



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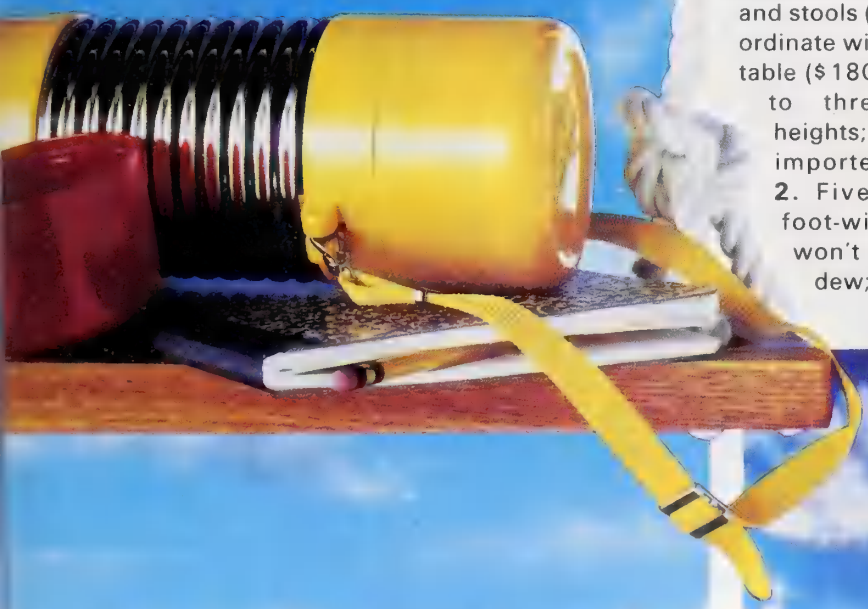


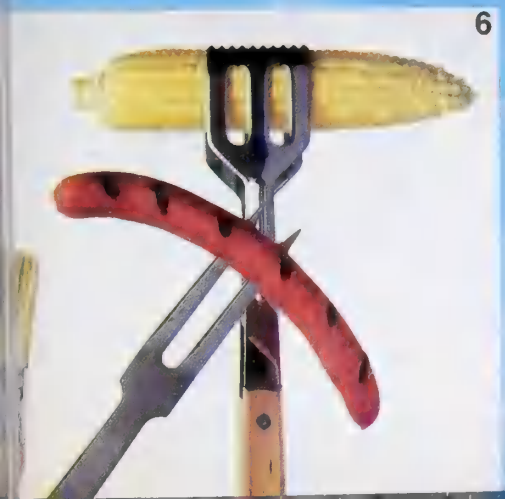
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Gearing Up For Summer Living

TAKE TO THE WOODS, THE BEACH OR YOUR OWN BACKYARD

Getting organized for those long, sunny days of summer makes it easier to believe that they *will* come, so now's the time to furnish your terrace, find the best equipment for picnics at the shore, clean the grill and invest in some really handsome cooking utensils. **1.** Brilliantly colored umbrella ($100; stand, $60), chairs ($70 each) and stools ($55 each) coordinate with a wood-top table ($180) that adjusts to three different heights; KIS furniture, imported by TAG. **2.** Five-and-a-half-foot-wide umbrella won't fade or mildew; $65, at Jensen-Lewis. Food containers in four sizes ($4, $4.50, $8, $9) have thermal lids that can be frozen; the green cooler is $20, from Conran's. **3.** Boldly striped beach towels come in several luscious colors; $14, from Bloomingdale's. **4.** Vacuum bottles with carrying straps are perfect for hiking; $26 and $40, from Nissan. Oak swing; $20, from Jensen-Lewis. **5.** Inspired by Victorian garden furniture, this curly iron chair sports a fat cushion; $200, by Lyon-Shaw. **6.** These are unusually handsome stainless steel barbecue utensils with long beechwood handles; $30 for the set, from Sassafras Enterprises Inc. **7.** The Versailles bench has a matching chair. Both come in pastel lacquered finishes, $563, by Elegance Furniture. Soft sculptures—palm tree and macaw bird—all from Arthur Court Designs.■ *Editors* KATHLEEN MAHONEY *and* JODY THOMPSON





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FOR MORE DETAILS AND HOW TO ORDER BY MAIL SEE PRODUCT INFORMATION

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My clock is labeled "Patent clocks invented by Eli Terry made and sold at Plymouth, Conn., by E. Terry & Sons." I would like to have it repaired. Will that affect the value?

—S.T., Billings, Mont.

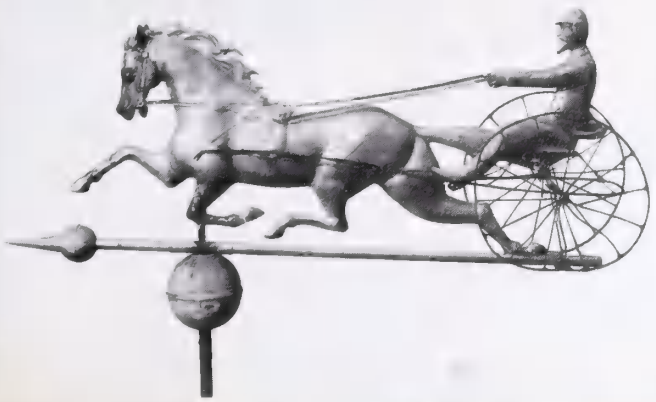


A. Eli Terry patented a new type of shelf clock with a wooden movement in 1816. The style made it possible to mass produce clocks. It is possible to date your clock from the label because the word "Sons" was only used from 1818 to 1824. Have it repaired; be sure to restore the old works. Do not replace the works with a totally new mechanism. A good repair should add to the value. Be sure the clock repair is noted on the inside of the clock. Properly repaired, the clock, if the case and glass are original, is worth over $1,500.

Q What can you tell me about my old weather vane? It is copper with small traces of gold. The vane is over 5 feet in length.

—A.G., Providence, R.I.

A. Weather vane makers in America advertised their wares as early as 1720. Most of the vanes were one of a kind; but by the 19th century, many commercial makers were offering hundreds of styles of vanes through catalogs. Some styles are still being made. Your vane is unusual because the driver of the sulky has a beard. A similar bearded figure riding a bicycle was made by Baldwin, a New York maker. Most of the sulky vanes seem to date back to the 1850s. Your vane, if it is old, is worth about $5,000.



Q My 10-inch dish is blue, orange-red and yellow. The design appears Oriental. What is this pattern called? I would like to find a full set of similar dishes.

—R.S., Concho, Ariz.

A. You own a plate in the Imari pattern. Imari is the name of a Japanese port city. "Imari style" dishes were made in other parts of the world as well.



You can assemble a set of old Imari dishes that will match in color and style even though they might not be the same design. The scalloped edges and border trim suggest that yours is a mid-19th-century English plate. Examine the plate back. Most Oriental dishes have an unglazed back rim while English pieces are covered with glaze. Your plate would retail for about $100.

Q The top compartment of my desk has a rolltop that opens to show many drawers and pigeonholes. The top is completely separate from the stand. The two pieces were obviously made at the same time because the mahogany matches and the knobs are all original.

—G.A., Jacksonville, Fla.

A. You own a "counting desk." Sea captains and merchants liked this type of desk for the "office." The top section could be carried away when security was necessary. The entire desk could easily be moved from ship to shore if necessary. The style of your desk suggests a Massachusetts origin, from about 1810 to 1820. The value, if old, is $5,000 or more; later versions are still worth about $2,000.■



Photographed at Hope Plantation, Windsor, NC.



CENTURY

FURNITURE OF DISTINCTION

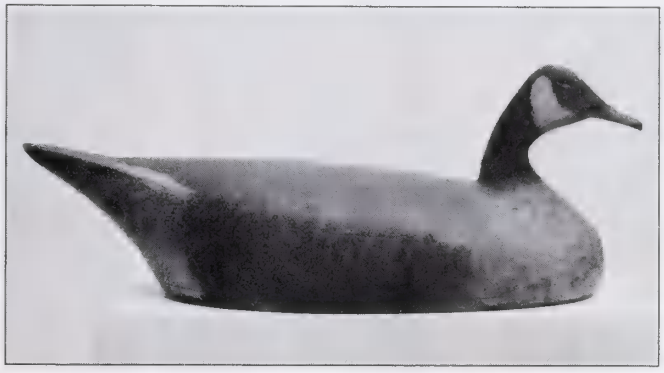
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WHERE TO FIND IT

IN HOT PURSUIT OF AMERICA'S PAST: ANTIQUARIANS SPECIALIZING IN FOLK ART

By SYLVIA SUNDERLIN———

Folk art continues to attract new collectors. Primitive oil paintings—portraits or landscapes of family homesteads—once considered too crude to be worthy of serious attention, and wooden animal sculptures previously thought "quaint" or "charming" but ultimately inferior, are untutored art forms now respected for their individuality and vigor. Whirligigs and weather vanes, patchwork quilts and hooked rugs and many other decorative accessories have finally come into their own as exciting and desirable Americana.



This rare, traditional American folk art goose decoy, by George Warin of Toronto, was designed for a hunter's use around 1880. It is made of cedar and pine and has its original paint intact.

PHOTO COURTESY OF STEVE MILLER, AMERICAN FOLK ART

America Hurrah, 766 Madison Ave., New York City, NY 10021; (212) 535-1930—Kate and Joel Kopp have moved to a larger location to accommodate their bountiful collection of antique quilts. Their emphasis is on textiles: hooked rugs and samplers. They also have carvings, folk paintings and some antique painted furniture harmonizing with the decorated folk art.

The Cunninghams, RD #3, Weaver Rd., Denver, PA 17517; (215) 267-2981—Susan and David Cunningham manage to keep an attractive, steady stock of desirable primitive accessories from Pennsylvania and the Eastern Seaboard; some fraktur, good tole, old wood carvings (such as birds), samplers, watercolors and primitive oil paintings. Shop open by appointment. Inquiries are welcome.

Janos and Ross, 110 E. End Ave., New York City, NY 10028; (212) 988-0407—For 15 years this small firm has collected, bought and sold antique Amish quilts, proving themselves foremost experts in this field of textile art. They have recently added Amish hooked rugs and some whirligigs. By appointment only.

Marston Luce, 1314 21st St. NW, Washington, DC 20037; (202) 775-9460 and 223-0309—Among folk art items in this shop specializing in Americana are: weather vanes (particularly of barnyard animals), lots of quilts, decoys, wood carvings, pictorial hooked rugs and primitive paintings. Shop open six days a week, 11 A.M. to 6 P.M.

Milly McGehee Americana, 2918 Sale Street, Dallas, TX 75219; (214) 522-8162—Unusual items stocked by Mrs. McGehee are architectural elements from period houses, such as painted overdoors and painted or carved corbels, suitable for interior decorative "statements." She has a very large assortment of hooked rugs—one of the biggest in the country, in fact—and some trade signs.

Steve Miller, American Folk Art, 17 E. 96th St., New York City, NY 10128; (212) 348-5219—Nineteenth-century weather vanes and cigar store Indians are specialties here. Mr. Miller also has decoys, crib quilts, primitive paintings and many other early traditional folk art pieces. By appointment.

Marguerite Riordan, Stonington, CT 06378; (203) 535-2511—Mrs. Riordan has an unusually fine selection of 18th- and 19th-century New England folk art: primitive paintings, weather vanes, hooked rugs and needlework samplers. Appointment only.

The Santa Fe Company, 419 Canyon Road, Santa Fe, NM 87501; (505) 983-4094—To some traditional Eastern Seaboard folk art, Tom Fettig has added Southwestern regional folk art (painted decorated baskets, carved wooden figures, (some *santos*) and a variety of folk textiles, such as *conchas* (embroidered burlap). He maintains an extensive stock of folk sculpture, whirligigs, Amish quilts and samplers.

Stephen Score, 159 Main St., Essex, MA 01929; (617) 768-7163—This year-round shop, open six days a week, is amply stocked with American 18th- and 19th-century primitive paintings, hooked rugs, weather vanes, whirligigs and other decorative folk art items. Furniture with original finishes is a related specialty.

Don and Faye Walters, 2309 S. Main St., Goshen, IN 46526; (219) 533-9416—These specialists have, besides the usual stock of quilts and decorative accessories, some folk art paintings, whirligigs, decorated game boards (rare) and some tole. By appointment, but inquiries invited.

Washburn Gallery, 42 E. 57th St., New York City, NY 10022; (212) 753-0546—This gallery specializes in primitive paintings of the Eastern Seaboard, having one of the outstanding collections of such art in the country. By appointment only.■

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HERSHEY'S KISSES

BUZZING WITH CREATIVITY



MARINA SCHINZ

"A beehive represents good things—delights as well as industry," says Marina Schinz about her fruit-filled cake. More innovations from garden to table follow. ►

"I pick vegetables absurdly small because I'm not gardening for quantity but for a once-a-year taste treat. In even one summer day a bean can grow too large."

MENU

Marbled Eggplant Soup

Rack of Lamb

Baby French Green Beans

New Potatoes

Focaccia

Salad With Herbed Goat Cheese

Beehive Cake With Berries

Like many fine cooks in America today, Marina Schinz has turned to gardening to cultivate the ingredients she favors. "There's no point in planting things you can get in the local farmers market," says Ms. Schinz, a professional photographer who gardens and cooks enthusiastically. "I try to grow exotic things, and I always bring back my seeds from travels abroad." The green beans for this summer luncheon, for instance, were planted from French seeds. An aficionado of cookbooks as well as seed catalogs, she reads them for fun, absorbing the recipes but almost never following one exactly. "Cooking and gardening are like photography," she claims. "You *must* have a plan, but when things don't go accordingly you should enjoy the surprises. One of my experiments for the beehive cake *(see preceding page)* did not bake all the way through, so I scooped out the middle and filled it with berries."

Essential for anyone who hopes to experiment successfully in the kitchen is a firm foundation in classic cooking techniques, which Ms. Schinz received while growing up in Switzerland. "I was always hanging around the kitchen, so I knew what sautéing was even before I knew the name for it. I learned to cook from watching other people, and from eating well." ►





In summer Marina Schinz, her husband, the art dealer Lawrence Rubin, and their children gather for meals on the porch of their farmhouse in Westchester County, N.Y. Vegetables and flowers (opposite) come from her garden. Dinner plates commissioned by Ms. Schinz, contemporary pottery and 19th-century majolica (on preceding page) are all from Gordon Foster. Top: Bibb lettuce and tomatoes with goat cheese. Above: Eggplant soup enlivened with swirls of pureed peppers.

RECIPES BEGIN ON PAGE 140



"Gardeners are very greedy: although it's a civilized greed—something like a collector's craze for chives and old roses instead of antiques"



Marina Schinz, who photographs gardens here and in Europe for national magazines, began planting about seven years ago when she and her husband moved to their farm. "Photographing so many gardens was partly what inspired me to try it," she says. "There's a kind of fraternity spirit among gardeners: they want you to be a member of the club. All of them gave me cuttings and seeds, and I needed somewhere to put them!"

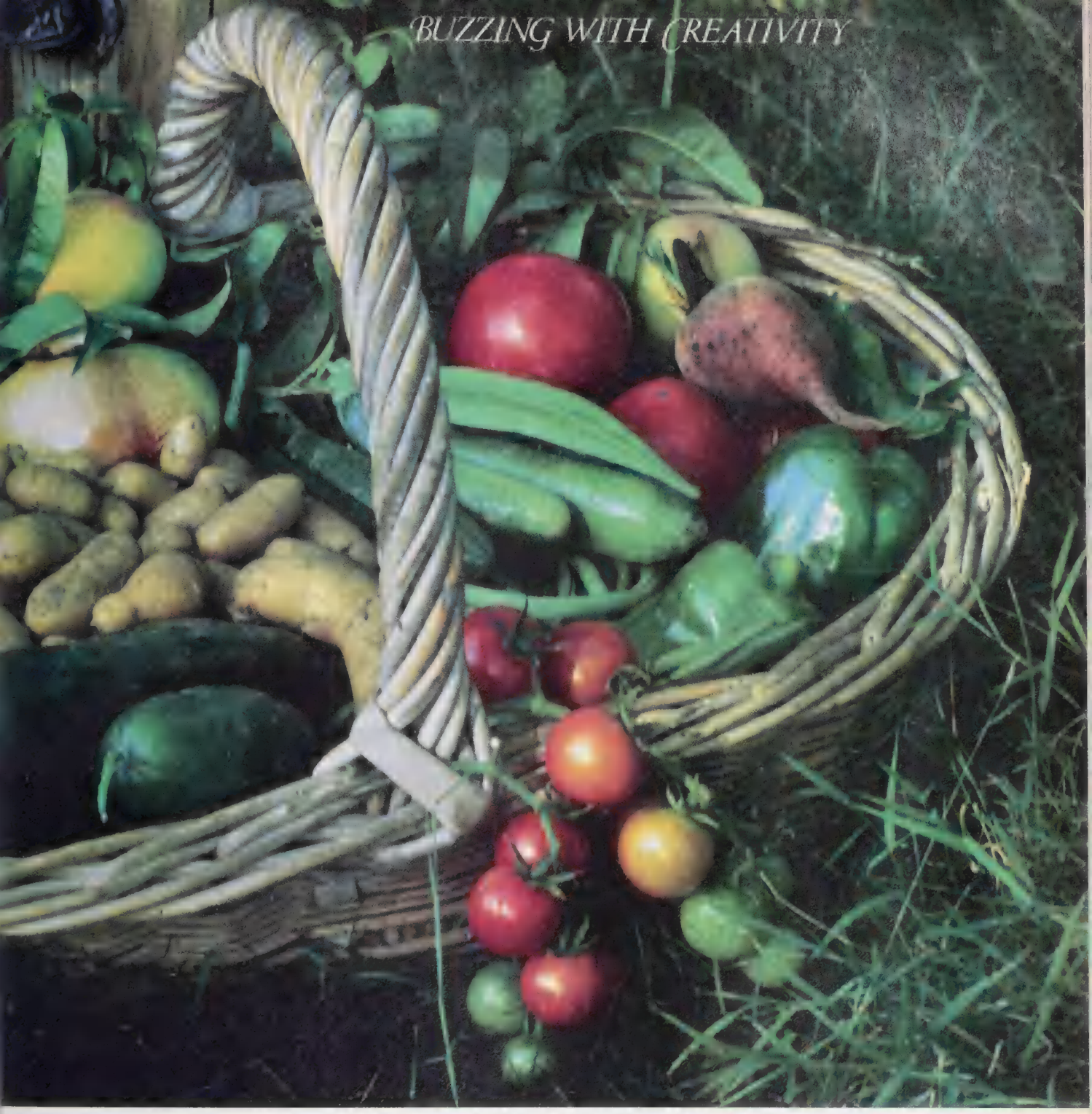
"Gardening can become an obsession if you let it," she continues. "In May I'm lost to my family, and whenever I read about something like old-fashioned roses I want one." Ms. Schinz mixes plants together, like the old-fashioned roses and salad greens in the middle square bed *(see plan)*, and in the long rectangular bed she combines tomatoes, eggplant, beans, strawberries, onions and chives (five varieties) to grow along with the hollyhocks and sweet peas. "I garden as if I were making a traditional sampler. One year I try a row of this, next year a row of that." ■ *Editor* KATRIN TOLLESON

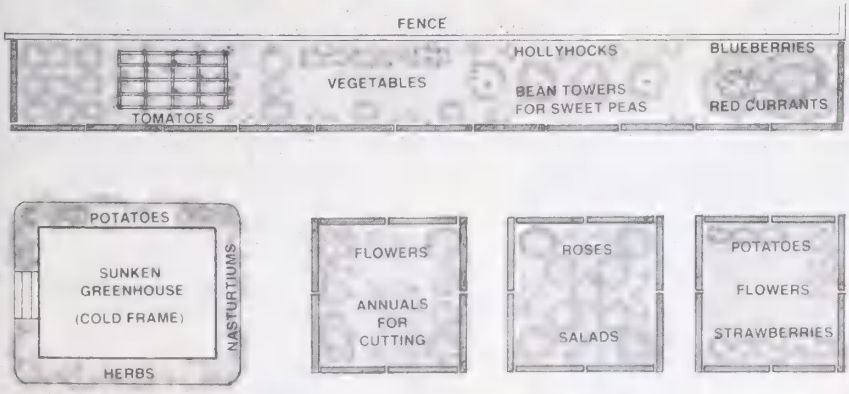
Above: Ms. Schinz with Armenian cucumbers and a large zucchini. She sometimes allows vegetables like this and the okra in basket (above right) to grow large because she likes the sculptural quality in a photograph. Right: Foreground square with annuals.





FOR MORE DETAILS AND EXTRA PHOTOS, SEE SOURCES OF PRODUCTS AND INFORMATION







Above: The garden began with the square nearest the greenhouse, and a major bed was added each year. Right: Basket of blackberries and currants.

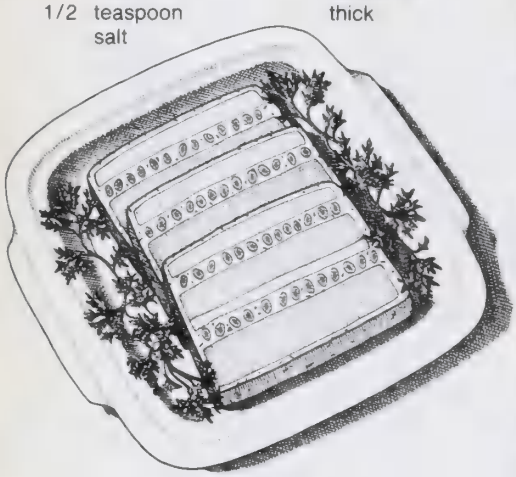
ENTERTAINING PLUS

By BEVERLY McGUIRE

BASIL AND PROVOLONE LOAF

A version of an Italian *torta* from Jim Fobel's *Beautiful Food* (Van Nostrand Reinhold):

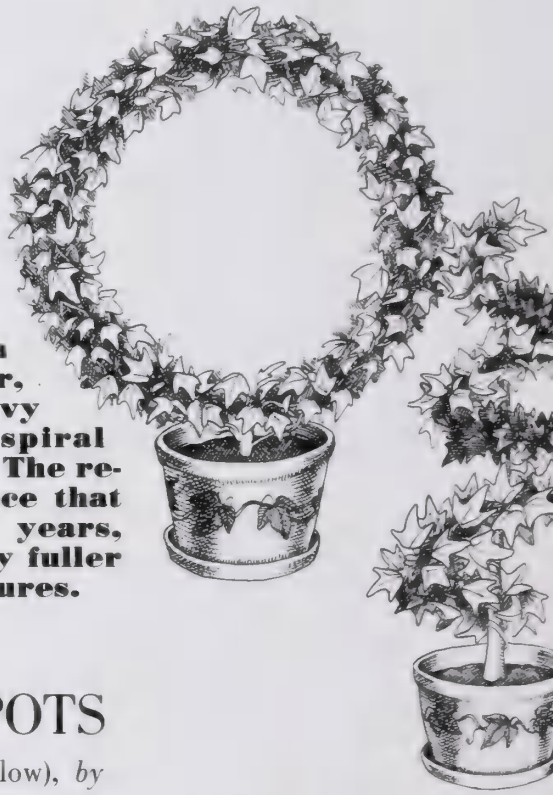
- 12 ounces cream cheese, room temperature
- 1/4 cup freshly grated Parmesan
- 1 tablespoon minced garlic
- 1-1/2 teaspoons dried basil, crumbled
- 1/2 teaspoon salt
- 1/4 teaspoon ground pepper
- 1 teaspoon olive oil
- 6 slices Provolone (each 1/8 inch thick)
- 1/2 cup pine nuts
- 12 ounces mozzarella, sliced 1/4" thick



☐ Place cream cheese in bowl. Beat until fluffy. Add next 5 ingredients. Blend. Brush 3-cup loaf pan (7-1/2 by 4 by 2-1/4 inches) with 1/2 teaspoon oil. Line with plastic wrap, leaving 1-inch overhang; brush wrap with remaining oil. Spread 1/4 cup basil cheese over pan bottom. Trim two slices Provolone to fit pan in single layer. Place over basil cheese. Spread Provolone with 1/4 cup basil cheese. Arrange 1/4 cup pine nuts over cheese in even lengthwise rows. Spread 2 tablespoons basil cheese over nuts to cover. Trim half mozzarella slices to fit pan in single layer. Cover basil cheese with them. Spread mozzarella with 2 tablespoons basil cheese. Spread mozzarella with half remaining basil cheese. Top with remaining Provolone, trimmed to fit pan. Wrap and refrigerate remaining cheese. Cover with plastic. Refrigerate 12 hours. One hour before unmolding, remove remaining basil cheese from refrigerator. Invert pan. Tap edges. If loaf does not unmold, gently pull ends of plastic. Remove plastic and spread basil cheese over sides of loaf. Serve chilled.

Topiary on the Table

A new idea for centerpieces that are hardy and long-lasting is a variation on the topiary theme. Maggie Daly, a landscape designer, trained miniature ivy into circular or spiral shapes on a frame. The result is a centerpiece that grows indoors for years, becoming gradually fuller and fuller as it matures.



CATCHALL POTS

These stoneware pots (below), *by Marimekko for Pfaltzgraff, are in accent colors of soft blue, lilac, gray and white and are versatile enough to organize everything for your party. The three sizes hold flowers, flatware, candles . . . you name it. Individually boxed, they are priced from $10 to $15. The pots are available at the Marimekko Store, 7 W. 56th St., NYC 10019. (212) 581-9616.*



HERBS PROVENÇAL

Which herbs to choose when cooking? The puzzle has been solved by Saint Rémy, a small shop that has chosen herbs harvested in Provence and mixed them for your use. "Herbes de Provence" combines thyme, basil, savory, fennel and lavender; others include "Fish Mix," "Salad Mix" and "Fines Herbes." For a catalog write to Saint Rémy, 818 Lexington Ave., NYC 10021. (212) 759-8240.■

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WINE & GOOD SPIRITS

By PETER QUIMME

ART FOR WINE LABELS AND WINE LABEL POSTERS YOU CAN FRAME

A bottle of wine is probably the only food or drink that appears on the dining room table in its original package. Little wonder, then, many wine producers take as much care with their labels as with their wines. Baron Phillippe de Rothschild of Château Mouton Rothschild in 1945 began commissioning artists to design the upper portion of the Mouton label, a practice that has been widely copied. There is even a lavishly illustrated volume, *Mouton Rothschild: Paintings for the Labels, 1945-1981,* published by Little, Brown (a New York Graphic Society book, $35 in hardcover).



A poster to frame for kitchen or wine cellar

Closer to home, California wine labels, like the contents of the bottles, have been getting more and more attractive. Now over a dozen labels are available as 20-by-28-inch lithographs ready for framing. I like the eye-catching Frog's Leap. But you can also choose among Jordan, Schramsberg, Chateau Montelena, Mt. Veeder, Panache, St. Clement, Pecota, Stag's Leap, the floral labels designed for Sanford by Sebastian Titus and those for M. Marion by Dick Ford. Prices range from $14 to $22 ppd. from Wineart, Inc., PO Box 1164, Mill Valley, CA 94941. Phone: (415) 383-4505.

GOOD VALUES: THE WINES OF ANTINORI

There are a number of producers of fine Italian wines, but none that offers such a range of outstanding ones at reasonable prices as the house of Antinori in Tuscany. This ancient Florentine firm dates from the 14th century, but it is in the forefront of contemporary Italian viticulture. Among their best wines are the 1982 Galestro, a wonderfully fresh, light, crisp white that makes an attractive aperitif or luncheon wine (about $5) and the round, rich 1982 Orvieto Classico Secco, a characterful white that's excellent with rich fish or fowl dishes (about $5.25). Among the Chiantis, I especially like the young, savory 1981 Santa Christina Chianti Classico (about $4.25) and the deep, rich, aromatic 1979 Villa Antinori Chianti Classico Riserva (about $6.75). Antinori also makes a marvelous red wine called Tignanello, similar to a fine Chianti but blended partly with Cabernet Sauvignon (their 1979 is $16.50). To round out the list there's even a very fine sparkling wine—the Antinori Brut Nature (about $15.50).



Two fine Chianti Classicos from Antinori

THE LATEST NEWS ON WINE AUCTIONS

Recently a friend of mine looking for a special wine for her husband's birthday asked my help. She wanted a bottle from his birth year—1937—and had no luck at retail shops. I suggested she try a wine auction. I made the same suggestion to a friend who has become interested in Port and wanted a few cases of something that was mature but not too expensive.

Contrary to what many people think, wine auctions aren't just for rich collectors. They provide both a forum for sellers who want to dispose of wine collections and a terrific opportunity for wine enthusiasts to pick up fine wines at reasonable prices. That's why you see so many retailers bidding. At

recent Christie's auctions, '66 Bordeaux has sold for as little as $200 to $300 a case. (Expect to pay more, of course, for older or scarcer wines.)

There's nothing like attending a wine auction to experience the excitement and find the very best bargains, but bidding by mail is also fun. I know because I've done it myself, and have been able to get scarce bottles for special occasions just that way. Although there are now a number of wine auctions around the country held to benefit charities I find these are not the best sources for bargains. Your two best bets are the well-known annual Heublein auction, to be held this year in May (write Heublein Wine Auction, Box 505, Farmington, CT 06032) and, especially, the frequent auctions conducted by Christie's, most of which are held in Chicago. This spring they'll be held April 14 and June 23. For catalog inquiries write to Christie's Subscription Department, 21-24 44th Ave., Long Island City, NY 11101. (Expect to pay $10 and up for auction catalogs.)

WINE BARGAIN OF THE MONTH: SIMI ZINFANDEL

Zinfandel is California's most versatile grape variety; it can be made into an amazing number of wine types, from white to rosé to light red to powerful rich dessert wines. Best of all are the attractively fruity, spicy light red Zinfandel table wines, which are delightful with pasta dishes, roast chicken or with light meat entrees.



The 1981 Simi Zinfandel is my current favorite—it's everything a light, enticing, drink-me-now Zinfandel should be, and at an exceptionally reasonable price (about $6). Maybe it will improve if kept for another year, but it's too good not to enjoy now. ■

A perfect wine for chicken, veal or pork



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

COOKED-IN FLAVORS

Vege-Paper (a 22-inch-square sheet of pure cellulose) is a new way to cook fruits and vegetables. Saturate a sheet with water, then place food at its center. Bring ends together, seal with a twist tie and place the pouch that is formed into a pot of boiling water on top of a stove. Since food doesn't come in contact with water, much of the flavor, natural color and nutrient value are retained. Sheets are reusable and can be used for baking; $4 for a package of four.



CELEBRATE THE OLIVE

As Americans are now more food conscious, fine quality olive oil from small producers has become readily available. Maggie Blyth Klein's *The Feast of the Olive*, from Aris Books ($17, hardcover, $10, paperback), helps the reader differentiate between the wide variety of olives available in stores today. The book features history and folklore of the olive, an olive glossary, and a collection of tasty recipes inspired by the Mediterranean countryside. ■ Ideal for storing olive oil are containers offered by mail from Williams-Sonoma. The graceful stainless steel oil can sports a handy spout ($21). Also available is a glazed ceramic jug (not shown) direct from olive-rich Tuscany ($29).



KITCHEN REDOS

If your kitchen is ready for a face-lift or just a bit of improving you'll want to get Maytag's booklet "Kitchens for Today's Living," in which author Ellen Cheever takes a look at kitchen planning with practical solutions to common problems—layouts, appliance selection, placement and storage. For your copy send $1 to The Maytag Company, Kitchens, Newton, Iowa 50208.

COUNTER CURE-ALL

Nicked or burned your laminate countertop? Duro comes to the rescue with its new "Perfect Match" Countertop Repair Kit. Most colors and wood tones can be matched by blending colors provided in easy-to-use Squeez-it applicators. Material dries to a gloss finish in 30 minutes. Retail price is approximately $10.

PROCESSOR STORAGE

New from Cuisinart—a compact rack of high-impact plastic to store seven food processor disks. It's designed for easy accessibility and retails for $15. Self-adhesive labels help identify each.

ILLUSTRATION BY BARBARA FIORE, PHOTO OF OLIVE OIL BY ALISTAIR FINLAY

MICROWAVE CORNER

LOOK-WHILE-YOU-COOK WARE

Corning's new Visions cookware is ideal for use in microwave ovens. Made from Pyroceram glass-ceramic, they go from freezer to oven and are dishwasher-safe. The versatile, amber-tinted translucent pots, which can also be used on top of ranges and in conventional ovens, retain heat longer than normal cookware, making them extremely energy efficient. A three-piece set with covers retails for $45; a one-pint saucepan is $12.



LEMON-DILL VEAL

- ½ cup dry seasoned bread crumbs
- ¼ teaspoon dill weed
- 1 egg, beaten
- 2 teaspoons lemon juice
- 4 veal cube steaks (1 pound)
- 2 tablespoons butter or margarine
- 1 cup sliced fresh mushrooms
- ¼ cup chopped onions

☐ On waxed paper, mix crumbs and dill. Blend egg and lemon juice in bowl. Dip steaks in egg mixture. Dredge in crumbs. Preheat 10-inch browning dish at high 5 minutes. Add butter and veal. Microwave at high 45 seconds. Turn. Add mushrooms and onions. Cover. Microwave at high 4 to 6 minutes, rearranging steaks after 2 minutes. Serves 4. ■



The KitchenAid®

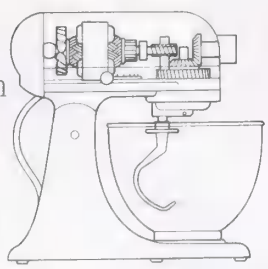
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When it comes to making dinner, our Little Big microwave oven's the one. Inside it's big enough to cook a full meal, yet outside it's five inches smaller than most other microwave ovens. So it doesn't take up much counter space. Where bigger is better, in the laundry, our washers and dryers hold twenty pounds, the biggest on the market and built to commercial specifications. With our Super Scrub dishwasher there's no prerinsing. Cleans even the dirtiest pots and pans. Our ranges are easier to clean and deliver better cooking.

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Refrigerator: ice and water, plus ice cream maker.
Dishwasher: Super Scrub and ten-year tub warranty.
Washer/Dryer: 20 lb. capacity, biggest in the industry.

The features don't stop there. In fact, some of our best features, you don't even think of as features. Like our nationwide service guarantee. And our coordinated appearance or graphics. So what you buy later will match what you buy now.

What's more, right now we're offering a Cash Bonus when you buy at least two appliances from a participating Magic Chef dealer. Choose from selected models featuring our best features. We'll send you a check direct from Magic Chef for up to $500.

CASH MAGIC CHEF BONUS

Come to think of it, that just might be the best feature of all.



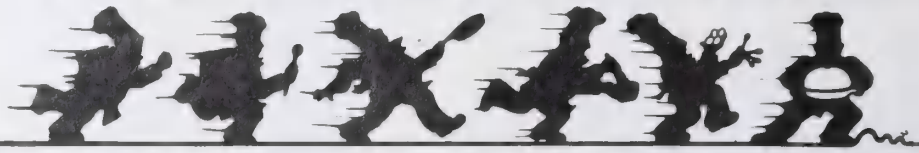
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QUICK COOK

Chicken and rice glorified: flame-seared paillard with a rich, creamy risotto



Grilled or broiled paillard of meat has become popular with diet-conscious diners everywhere. In New York almost every good restaurant offers paillards of chicken, veal or beef. The meat must be of the highest quality, cut very thin and, if necessary, pounded to uniform thickness. The grill or broiler should be very hot; if a fire is being used, coals should be hot with no flames.

This menu offers an Italian risotto as a side dish. The rice for risotto must be the Italian variety known as Arborio rice, which can be found in gourmet food shops. American rice does not have the sticky consistency required. Serves 4. —MARTHA STEWART

Chicken Paillard

- 2 whole chicken breasts, boned, skinned and well chilled
- 2 tablespoons (1/4 stick) unsalted butter, melted
- Lemon wedges

1. Preheat broiler or prepare charcoal fire.
2. Remove all fat and sinew from chicken. Cut each breast crosswise into 2 pieces. Put each half between two sheets of wax paper and pound until very thin. Chill until ready to use.
3. Brush one side of each piece with melted butter and put under broiler or over coals. Grill for about 3 minutes. Turn chicken over and brush other side with butter. Grill will sear meat and leave some black lines. Serve immediately with lemon wedges.

Risotto With Porcini

- 8 to 12 fresh porcini mushrooms (or 1/2 ounce dried, plus 1/4 cup warm white wine)
- 3 cups chicken stock
- 5 tablespoons unsalted butter
- 2 shallots, minced
- 1-1/2 cups Italian Arborio rice
- 1/2 cup freshly grated Parmesan cheese

1. Trim and clean mushrooms. Set aside. (If using dried mushrooms, soak in wine for 1/2 hour.)
2. Bring stock to boil. Reduce heat to keep stock at low simmer.
3. In saucepan melt 3 tablespoons butter over medium heat and sauté shallots for 5 minutes. Do not brown them. Add rice, stir well to coat with butter. Raise heat and cook rice until opaque.
4. Stir in 1 cup of simmering stock and cook until rice has absorbed all liquid, stirring constantly.
5. Add another 1/2 cup of stock and stir until all liquid has been absorbed. Add another 1/2 cup stock and repeat until all stock is used. At end rice should be moist and creamy with slight crunch. Stir constantly. The whole process should take 35 to 40 minutes.
6. If using dried mushrooms, drain well. In skillet melt remaining butter and sauté mushrooms for 2 minutes over medium-high heat. Add to risotto. Serve with Parmesan cheese on side.

Hot Salad of Escarole and Pancetta

- 1 large handful of escarole per person

Dressing (makes 1 cup):

- 1/3 cup pancetta (Italian bacon) or thick-sliced bacon, cut into 1/2-inch cubes
- 1/3 cup balsamic vinegar
- 1/4 cup light olive oil
- Salt and pepper to taste

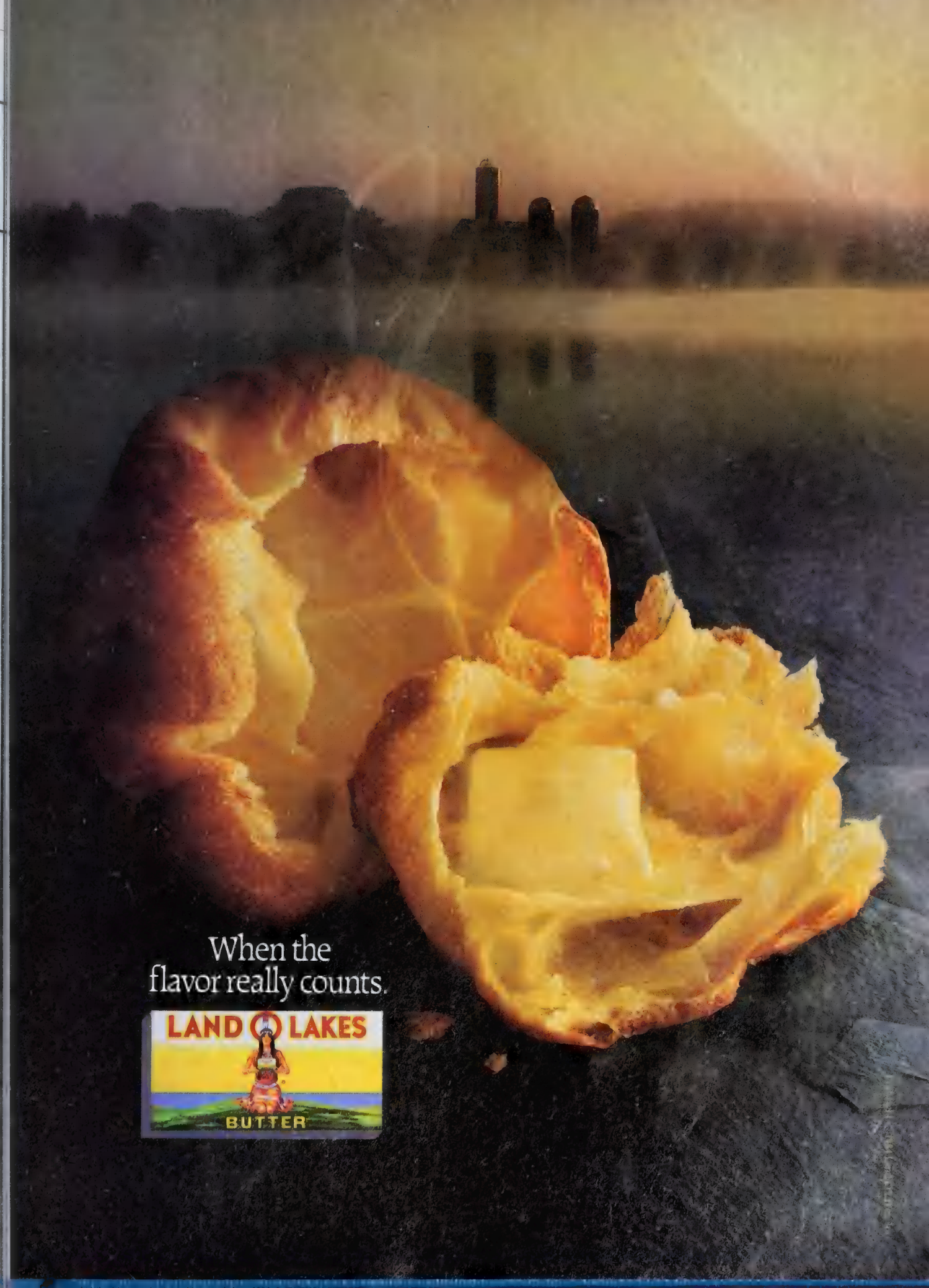
1. Arrange escarole in large salad bowl.
2. Sauté pancetta in hot skillet until browned. Add vinegar and bring to boil. Remove from heat.
3. Stir in olive oil and season with salt and pepper. Pour over escarole, toss and serve warm.

Oranges in Red Wine

- 2 cups red wine
- 1/2 cup sugar
- 2 star anise
- 1 tablespoon Grand Marnier (optional)
- 4 oranges

1. Combine wine, sugar and star anise in saucepan. Bring to boil, reduce heat and simmer for about 10 minutes, or until reduced to 1-1/2 cups. Add Grand Marnier. Set aside to cool.
2. Using zester, make fine strips of rinds. Add half the strips to syrup and set rest aside for garnish.
3. With sharp paring knife peel all of oranges. Remove all white membrane, cutting as little of pulp as possible. Arrange oranges in large bowl.
4. Pour syrup over oranges and garnish with remaining zest. Serve at room temperature.■

FROM *QUICK COOK* BY MARTHA STEWART REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC.


When the
flavor really counts.
LAND O LAKES
BUTTER

LIVING WELL, LOOKING GOOD

WE CAN'T ALL LIVE IN A PLACE OF OUR HEART'S DESIRE, BUT WITH IMAGINATION WE CAN BRING IT CLOSE

By JOANNA BROWN

I had a call the other day from a friend with a house in the woods that everyone envies. "I can't stand it here," she said. "All those trees and bugs, and the house is so dark it feels like being in prison. We've got to sell it."

She and her husband bought the house about a year ago and though neither of them liked the setting, it was in a good school district and had the requisite number of rooms. It was the most practical decision, she told me at the time.

Although I'm not about to remind her today, I warned her then not to buy a place she couldn't love. One doesn't have to love it at first sight; as with people, love develops when the right ingredients are there. But also as with people, when we start out with negative feelings, it's awfully hard to overcome them.

In the intensity of searching for a house or apartment, people too often forget to look for the intangibles, for the things that will satisfy their emotions or intellect as well as their basic needs. For that reason, it's essential to think through what you care about, what is important to you, and also what you *do not* like before making the crucial decision of where to live.

For Gloria Vanderbilt, light and a sense of history—both personal and cultural—are fundamental requirements in any of her homes. "Light I would put at the top of my list," she says "But I've also learned that rooms rich in architectural detail are equally vital to me.

"We briefly lived in a large, very modern building. We had fallen in love with the light, but the space didn't work for me: low ceilings and no architectural detail. When I was living in that building I always thought I was in some city out of town—just passing through.

"Now we have an old apartment with high ceilings and not long ago I gave up my studio to paint at home, so I can really take full advantage of the wonderful light. The dining room is large, with tall windows facing north. I put a drop cloth on the floor with my easel and architect's drawing table on it, and keep my paints on the sideboard. Even when we entertain it's all left right out. I love feeling it's all here—my work and my life.

"Old floors, molding, windows that are not just panes of glass—those mean stability to me. They've been around for a long time and are likely to remain. They have a history as do we all, which is why I believe that decorating is autobiographical. The things we surround ourselves with tell us and others who we are. Nothing is more boring than going into a room that's completely anonymous. You have no sense of who lives there—you think you're in a very nice hotel. To me, a room is a success if you could describe the person who lived there without even knowing them."

Suzanne Varney demands two things in any home: fresh flowers everywhere and a sense of openness. "What sold us on our apartment were the two large rooms that open off the entrance, lined with windows along the facing wall. We took off all the doors and made arches so the space can flow without interruption.

"I have to have openness. If the room is small, it must have lots of windows. Before Carlton and I were married I lived in a studio apartment. But even with only one room, I never felt closed in because one whole wall was windows. I would hate to have to work facing a solid wall."

Because of their love for open space, the Varneys' country house plays a vital part in regenerating their creative energies. "We have two different lifestyles," says Suzanne, who is president of Carlton V. "All week we live in the city. The city means work. We're all up at six-thirty; Carlton is out by eight; and the boys by eight-thirty. That's when I take care of any household chores before heading off to my office.

"My one relaxation during the week is to look at beautiful pictures. Sometimes after dinner is finished and the children are doing their homework, I'll go into the living room and make myself comfortable—put my feet up on the coffee table, and settle down to read one of my beautiful books. I have them all over the living room: books on flowers, food, architecture, decorating. I find that looking at them is one of the most relaxing things I can do.

"When we leave for the country on Friday, everything reverses. It starts in the car—everyone begins to unwind. We're going to the country, and all the creative, fun things start to happen."

Interior designer Alexandra Stoddard *(on pages 100 to 105 you'll see how she used color to make a house "happy")* gains her inspiration from English gardens. "For me, it's crucial to have beauty in my life," she says. "Although I know I can't change the world, the one place I *can* make an imprint is in my own home—mine and my clients'. I can create my own reality, which is designing homes that make us feel as close to living in a garden as possible.

"When I wake up in my bed in the morning, I look up at my blue ceiling and see a clear summer sky, and the shiny white trim bordering it gives me a hint of clouds. My living room makes me smile—it's lacquered a pale peony color. A waxed floor, shiny and squeaky, a clean mirror reflecting somthing beautiful, a simple bud in a vase—they all can make me smile.

"I try to make everyday life into an art form. Even something as simple as

(Continued on page 143)

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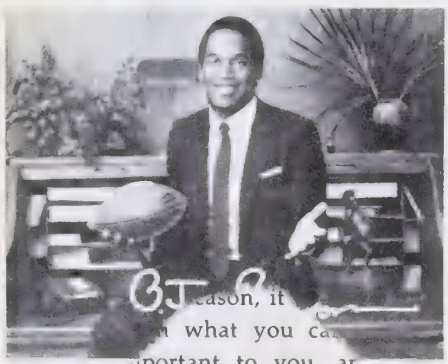
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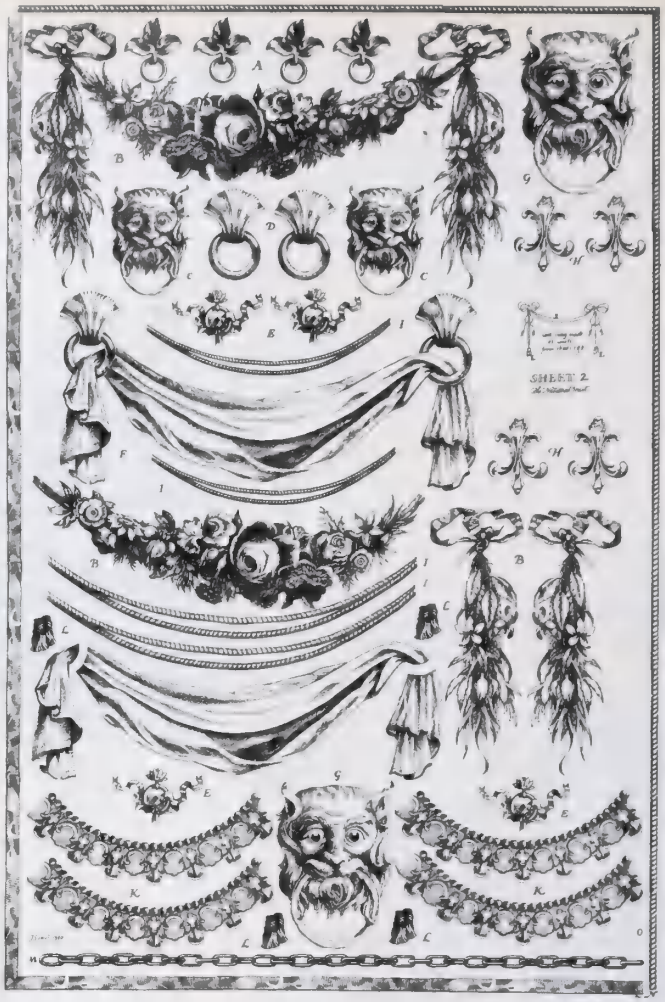
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For Gloria Vanderbilt, light and sense of history—both personal and cultural—are fundamental requirements in any of her homes. "Light I would put at the top of my list," she says. "But I've also learned that rooms rich in architectural detail are equally vital to me.

"We briefly lived in a large, very modern building. We had fallen in love with the light, but the space didn't work for me: low ceilings and no architectural detail. When I was living in that building I always thought I was in some city out of town—just passing through.







One of three paper sheets from The National Trust; the circle or rounded border is the primary shape. These embellishments *(shown in color on pages 88 and 89)* are to be cut, like fine lace.

Print Rooms

Planning is the most important part of doing



Almost any small closet, hallway or room can be adapted for a print room. The only reason why "smallness" should be a consideration is that all the work and measuring is done by hand where precise control of positioning prints is important. On paper (graph paper is usually the most helpful type to use when mapping out a print room) your plan may work. But on the wall you may sense the need to shift things slightly according to what your eye tells you rather than what the plan says your measurement should be. Of course, a plan is indispensable and it is customary to have a balanced, formal arrangement, but your eye and sense of proportion are the final judges.

Position large prints first, or prints comprising a pair or a trio. Next place the frames around the prints. Wallpaper paste worked delicately with your fingers is adequate to hold each print or border in place. Allow two to three hours for drying between each step of a print's application. Don't try to match the wet edges of a print's shape with the wet edges of its matching border—paper contracts slightly as it dries and the edges will pull away from each other leaving gaps.

To order printed paper sheets send a check or money order in English pounds (approximately £7.50; your bank can arrange this for you) to The National Trust, Blickling Hall, Regional Office, East Anglia, Norwich, NR11 6NF, U.K. Allow two to three weeks for delivery.

Note: Dover Publications mail-orders its large-format paperback books of 19th-century engravings on nature, art and other subjects. You may order a free catalog listing some 250 such books in the following categories: craft (for decoupage), fine art and pictorial archives. Write to Dover Publications, 31 E. 2nd St., Mineola, NY 11501.■



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BUZZING WITH CREATIVITY

Continued from page 125

MARBLED EGGPLANT SOUP

- 2 large eggplants, peeled and sliced
- 2 large onions, peeled and sliced
- 7 large cloves garlic, peeled and chopped (keep 1 clove separate)
- 3 tablespoons olive oil
- 1 quart chicken broth
- 1 pint milk
- Sea salt to taste

Pepper puree garnish:

- 2 yellow peppers
- 2 red peppers
- 1 onion, peeled and sliced, sauteed in olive oil

☐ Sauté eggplants, onions and 6 cloves garlic in olive oil until soft (about 15 minutes). Add chicken broth. Bring to boil and simmer for 45 minutes. Let cool. Put through blender. Dilute with milk and season with salt to taste. Chill. Crush leftover garlic and stir into soup.

☐ Roast peppers in oven at 475° for 1 hour, turning until all sides are charred. Peel and remove seeds. Put yellow peppers through blender with half onion. Set aside. Repeat with red peppers and other half onion. Set aside. Salt to taste.

☐ When ready to serve pour soup into individual bowls, add dollops of each pepper puree and swirl around bowl once for marbled effect. Serves 6.

BABY FRENCH GREEN BEANS

- 1-1/2 pounds tiny French green beans
- 1 tablespoon butter

☐ In large heavy bottomed saucepan bring to fast boil well salted water. Add beans and boil for 6 minutes. Drain, toss in butter. Serves. 6.

NEW POTATOES

- 1-1/2 pounds tiny new potatoes, well scrubbed

☐ Steam potatoes until tender. Serve with butter. Serves 6.

RACK OF LAMB

- Juice of half lemon
- 3 tablespoons French mustard
- 1 crushed clove garlic
- Garden herbs, chopped
- Salt and pepper
- 2 racks of lamb (each with 8 ribs)

☐ Combine first 3 ingredients and rub over lamb. Sprinkle with chopped herbs and salt and pepper. Preheat oven to 475°. Roast for 30 minutes. Carve into double-rib portions. Serves 6.

SALAD WITH HERBED GOAT CHEESE

- 1/2 pound fresh goat cheese
- 1 bunch each, chervil, chives, and parsley, finely chopped and combined
- 1 head Bibb lettuce
- 2 fresh, ripe tomatoes
- Olive oil
- Vinegar

☐ Mold cheese into 6 patties (1 per person) and roll around in chopped herbs. Chill. Set washed lettuce and slices of tomatoes on each plate and sprinkle with few drops of olive oil and vinegar. Place 1 piece of goat cheese on each plate and serve.

FOCACCIA

- 3-1/2 cups unbleached flour
- 1 ounce fresh cake yeast dissolved in 1/2 cup lukewarm water
- 5 tablespoons olive oil
- 1/4 cup water
- 2 teaspoons table salt
- 1 tablespoon coarse salt, preferably sea salt
- Sprinkling of white or red wine

☐ Knead 1-1/2 cups flour and all dissolved yeast for 8 minutes and shape dough into ball. Place in lightly floured bowl and cover with damp towel. Let rise for about 3 hours until it has doubled in bulk.

☐ Knead dough again, adding 1-1/2

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cups flour, 4 tablespoons olive oil, water and 2 teaspoons salt until all ingredients are incorporated into dough. This process takes about 8 to 10 minutes.

☐ Place dough in floured bowl again and cover with damp cloth. Allow to rise another 3 hours or more, or until doubled in bulk.

☐ Coat work surface with remaining flour and roll dough out to fit rectangle 10 by 14 inches and 1/2 inch thick. Lightly oil pan and fit dough into it. Pinch surface of dough and poke holes into it with fingertips. Sprinkle with coarse salt, wine and dribble on remaining tablespoon of oil.

☐ Preheat over to 400° and bake bread for about 20 minutes, or until it becomes brown. Serve warm.

BEEHIVE CAKE

Pound cake:
- 1 cup sweet butter, softened
- 1-2/3 cup sugar
- 5 eggs
- 1 teaspoon vanilla
- 2 cups sifted flour
- 1/2 cup milk

Equipment for baking cake:
- 7-1/2- to 8-inch terra-cotta flowerpot (it is hard to give exact dimensions because these pots all measure differently)
- 5- to 6-inch stainless steel bowl with rounded bottom
- Parchment paper
- Butter
- Flour

Ingredients for honey butter frosting:
- 1-1/2 pounds sweet butter, softened
- 1-1/2 cups honey (dark honey preferred)
- 3 egg yolks

Ingredients for marzipan bees:
- 2 tablespoons marzipan
- Yellow food coloring
- Cocoa powder
- Berries

☐ *To make cake:* Preheat oven 350°. In electric mixer, cream butter and sugar together until light and fluffy. Add eggs, one at a time, mixing well after each addition, and add vanilla. At mixer's lowest speed, gradually beat in flour, alternately with milk, until all is incorporated. Turn mixer to medium speed and beat batter for 10 minutes.

☐ *To line flowerpot and bowl:* Place pot on sheet of parchment paper and outline its base on paper with pencil; remove pot and cut around paper just inside pencil line to produce shape that will fit bottom neatly. Cut strips of paper slightly longer than height of flowerpot to fit sides. Cut strips of paper to fit bowl in same manner.

☐ Brush bottom and sides of pot and bowl with melted butter and dust lightly with flour. Lay cutout paper on base of flowerpot and smooth paper down with hand. Place strips of paper against buttered sides of flowerpot and bowl and press paper firmly into place.

☐ *To bake cake:* Pour 1 cup of batter into bowl and remaining batter into flowerpot. Bake in preheated oven for 50 minutes for small cake and about 1-1/2 hours for flowerpot, or until top is lightly browned and feels springy when pressed (cake shrinks slightly from sides of containers). Cool cake in containers for 10 minutes before turning them out onto wire rack to cool.

☐ *To make frosting:* Place 1 pound butter, 1 cup honey and 2 egg yolks into blender. Blend until creamy. Repeat process with remaining ingredients.

☐ *To make marzipan bees:* Divide marzipan into three parts. Color one part golden yellow. Work cocoa powder into a portion to get rich brown color. Leave remaining portion as is. Form small round balls of each color (2 brown, 1 yellow, and 1 white) to form body of bee. Shape wings into teardrop shapes and place on side of bee's head.

(Continued on page 142)

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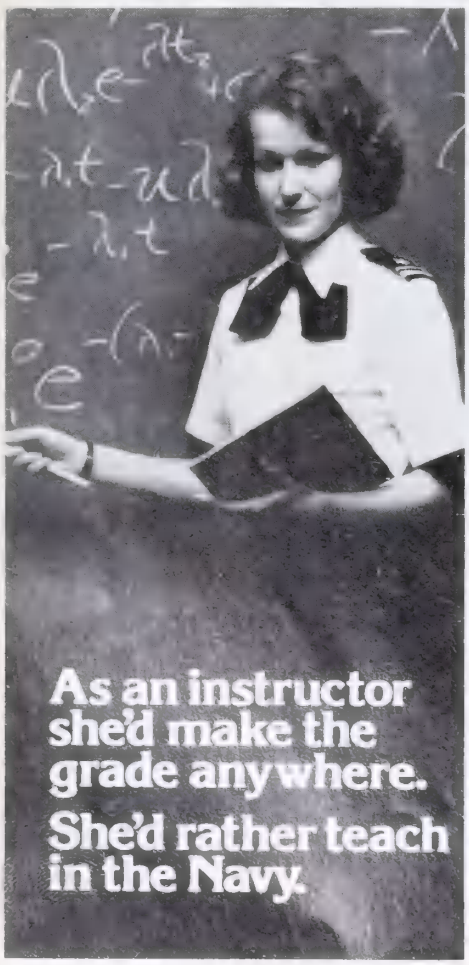
Continued from page 141

Place bees on wax paper and refrigerate.

☐ *To assemble cake:* Remove parchment paper from cooled cakes. Scoop out bottom of flowerpot cake leaving a thick shell. Cut out hive opening (about 2 inches high) and fill with berries. Place on cake platter. Spread thin layer of frosting on top of flowerpot cake and top with small cake. Trim top of cake to form dome (do not worry too much about shape, as the piped icing gives cake a defined shape).

☐ Cover cake with frosting and chill to set (about 15 minutes).

☐ Place open metal star tube (Aceto's #5B) into pastry bag. Scoop frosting into bag no more than halfway. Fold open end of bag several times to enclose frosting, eliminating any air pockets. Gather bag together just above frosting and hold at 45-degree angle. Draw tube toward you as you pipe on border. Start at cake bottom and pipe in the round.■



She could be in a classroom almost anywhere. She chose to put her experience to work in the Navy as an instructor at the Navy's Nuclear Power School. Where Navy people are trained to operate and maintain land-based and shipboard nuclear power plants.

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LIVING WELL, LOOKING GOOD

Continued from page 136

breakfast can be a celebration. This morning, for example, we set a pink hyacinth in a terra-cotta pot on the kitchen table, and served blueberry muffins on beautiful French plates. Everything looked good, smelled good. For me, even such small details can improve the quality of people's lives. Even a little yellow in the kitchen can cheer someone up."

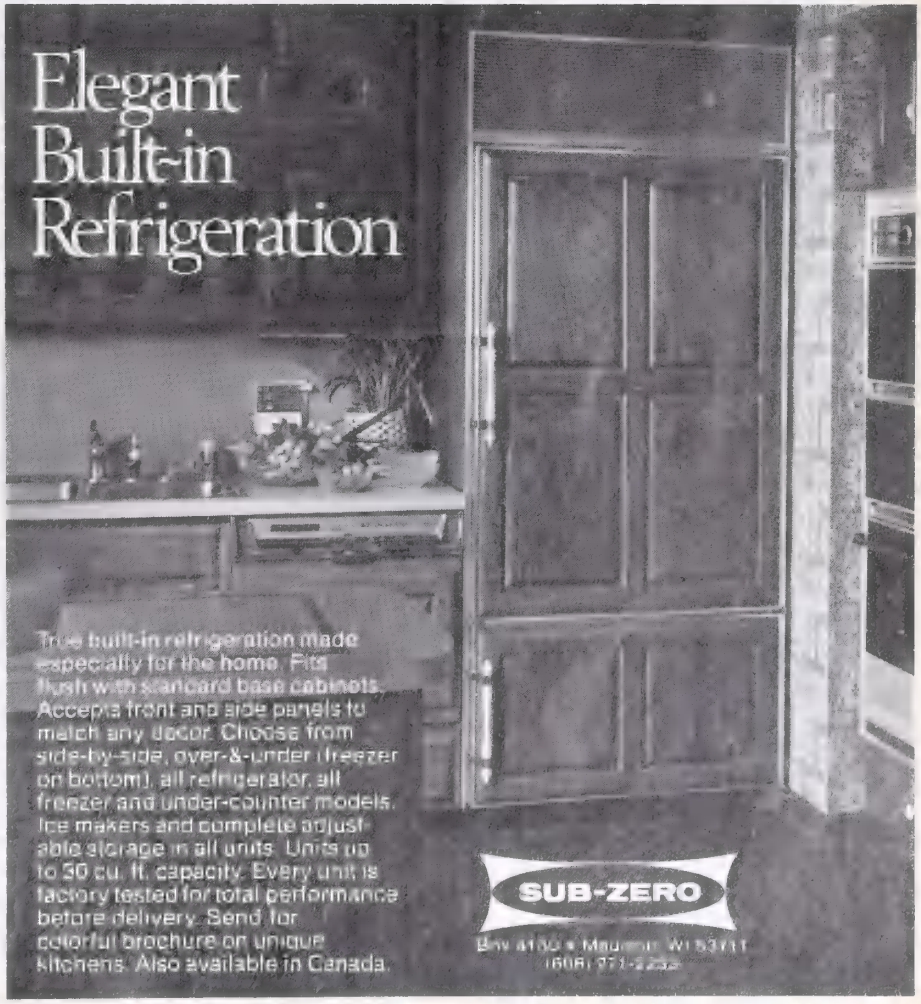
We can't all be so fortunate as to live in a place of our heart's desire, but with imagination we can bring it close. I had an aunt who loved the sea but had to live in a large inland city. So she brought the colors of the sea indoors: an early morning misty seashore of pale sea-green and aqua, with stretches of sand and a flash of coral. If you love gardens, as Alexandra Stoddard does, but live far from any, paint a ceiling sky-blue, bring in flower colors, chintzes, green plants, and the feel of garden freshness will fill your house.

Do you yearn for architectural detail, yet put up with bare, boxlike rooms? You'll find a large and varied supply of moldings at any lumberyard. Frame the ceiling, the doors and windows, and you'll be surprised at the immediate difference in atmosphere. Is light your dream and small windows your reality? If the windows are set in, line them with mirrors and you'll double the light and the view. Or mirror one wall or corner and hang beautifully framed mirrors throughout to catch and reflect light and images.

I'm a believer in putting first things first, and for me the pleasure of a place outweighs many so-called practical considerations. If music is your passion, get a wonderful house-wide stereo system and forgo a new carpet. If you fall in love with an antique table that wipes out your budget for chairs, buy it anyway, and improvise on chairs until the budget is replenished.

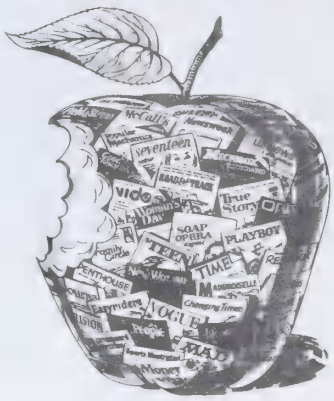
There's an old English saying that more or less wraps it up: If you have tuppence in your purse, spend one for bread and with the other buy hyacinths to feed your soul.■







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IPDA

AT HOME WITH ANTIQUES

Continued from page 42

warm, homey look they create—plus that "lovely faded pencil cedar color" that Cescinsky so aptly extolled.

What can you expect to pay for good representative examples? Four- or five-drawer chests run about $500; low cabinets and buffets, $1,000 to $1,500; hanging cupboards, about $1,500; and simple armoires, probably about the same. Larger pieces are more costly, and the price range is wider. Glazed bookcase-cupboards are anywhere from $2,000 to $6,000 as are Welsh dressers and the more interesting standing corner cupboards. And you should expect to pay a premium for pieces with elaborate moldings or interesting carved designs.

Whatever you choose, you can be assured that the pine look will be easy to live with for a long time. When all is said and done, nothing wears so well as solid comfort and warmth. ■

WHERE TO FIND ANTIQUE PINE FURNITURE

● *The Clokeys,* 1 Traver Rd., Pleasant Valley, NY 12569. (914) 635-3959. Nancy and Jim specialize in early New York and New England painted pine pieces. ● *Irwin and Dolores Boyd,* 509 Bethlehem Pike, Ft. Washington, PA 19034. (215) 646-5126. At least 40 Eastern primitive pine pieces are usually on hand. ● *Phillip & Sue Harvey,* U.S. Rte. 3, Tyner, NC 27980. (919) 221-8426. The Harveys specialize in North Carolina primitive yellow pine furniture. ● *Richard Saunders,* PO Box 56, Rocheport, MO 65279. (314) 698-3765. His specialty is painted pine and poplar furniture: cupboards, chests, boxes. ● *Coach House Antiques,* 135 N. 26th. St., PO Box 30365, Lincoln NE 68503. (402) 475-0429. There are always a few fine primitive pine pieces here, mostly painted. ● *Beverly & Partner,* 1800 West Coast Highway, Newport Beach, CA 92663. (714) 548-7187. Various pine pieces can usually be found here.

MAKING SPACE

Ingenuity and good design can help you get the space you need from the space you actually have

By SALLY CLARK and LOIS PERSCHETZ

Space is becoming a luxury. For most Americans, this is a startling realization. The vast lands that unfolded forever were the lure that attracted many of our ancestors. As land became too settled or overfarmed, they simply pushed west, where open land awaited them.

In more recent memory, the booming development of the suburbs following World War II was a latter-day version of American expansion. The dotting of the suburban landscape with look-alike structures from builders' plan books, all on neatly measured lots with family rooms, multiple bedrooms, separate dining rooms and attached garages, signaled America's postwar prosperity. It seemed to hold the promise that homeownership would be possible for every middle-class American, then and forever.

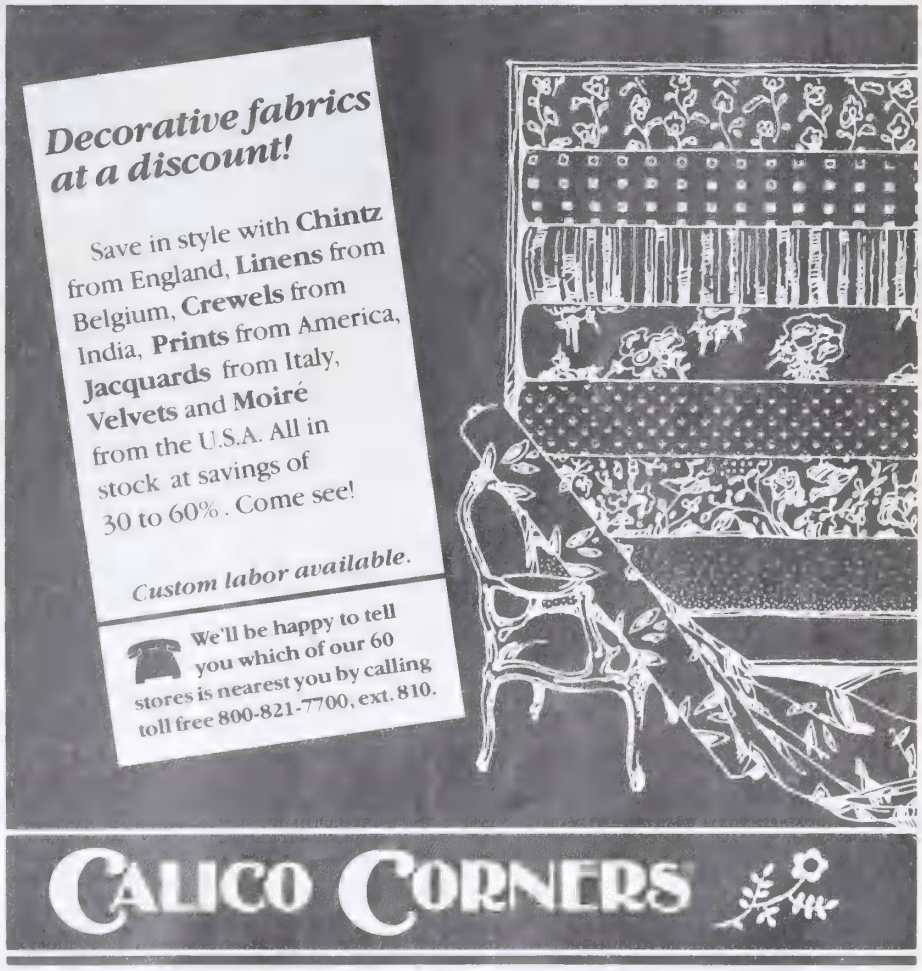
But today, an uncertain economy, spiraling inflation, high energy costs and high mortgages have severely altered that expectation for many young families. Today's housing picture has changed dramatically. We are caught in a space squeeze that touches all types of housing—in cities and suburbs, in rentals and private homes, in houses and apartments.

With building costs up, the size of houses being constructed is shrinking substantially. The median size of new homes built in 1978 was 1,655 square feet. In 1981, the figure was down to 1,550 square feet. By 1985, some ex-

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MAKING SPACE

Continued from page 145

perts predict, the average new house will have shrunk to 1,200 square feet.

Faced with the smaller size of today's new homes—and fazed by higher mortgage rates—families who already own houses are often opting to renovate rather than move. Garages are being turned into living rooms, once-cramped kitchens expanded into airy kitchen/family rooms, and master bedroom/bath wings added that rival the local health club in spalike amenities. Such renovations are not inexpensive, but they are far less costly than gaining the same space in a new home, and the homeowners feel they are getting more for their investments.

The economy is not the only factor triggering changes in housing. Enormous social changes are taking place that are dramatically altering the kinds of housing Americans need. Statistics, in fact, indicate that for many people, smaller homes are actually going to be more desirable in the future.

1. The size of the average American household is shrinking. According to the 1980 census, the number of people per household declined from 3.14 in 1970 to 2.76 in 1980. With family sizes decreasing, smaller houses with fewer bedrooms, baths and family spaces would seem to make sense.

2. The number of two-income couples is on the upswing, meaning there is no one at home to care for the house. Some of these couples have opted out of parenthood entirely; for others, having a family may mean raising only one child. The ideal home for many of these people may not necessarily be the traditional multi-bedroom colonial requiring constant maintenance.

3. The growing number of single-parent households is another factor contributing to the shrinking average household size. One out of every five children, for example, lives with only one parent. The large house that well served the needs of a two-parent family in marriage often becomes a white elephant in divorce.

4. The burgeoning single population is another important development. Statistics tell us that more people live alone today than ever before. The divorced, separated, widowed and never-married are all part of this group. So are the growing number of young people who choose to remain single longer than their parents did, delaying marriage and child-rearing until they are well established in a career. Housing requirements for all these singles may best be met by compact space, easily maintained space—and perhaps by the spaces designed into nontraditional living quarters.

Using space efficiently

What all this means is that space has suddenly become a problem for everybody. Whether you live in a large house or a tiny apartment, you probably have space problems. Right off the bat, most interior design specialists would probably tell you you aren't even using the space you have to maximum efficiency.

- How about the home office you'd love to have? Have you considered converting that unused closet in the back hall into a private work area? What about redesigning the dining

room that's only used for holiday sit-down meals so that it can do double duty as an office and study?

- And what about double-duty rooms? If you need space for exercising, have you thought of reworking the guest room to get the space you need for all your exercise equipment? If you need sleeping space for the occasional guest, have you considered redesigning the dining room with, say, banquette seating that might convert into a guest bed?
- Would double-duty furniture solve some of your space problems? A custom piece might be the answer to your particular situation, but there is also a wide range of double-duty furnishings available in department and furniture stores. These include ottomans that become beds, coffee tables that convert to dining height and buffets that become dinner tables.
- In the kitchen, have you thought of a cantilevered counter to get the space for the breakfast area you've been wanting? Have you considered a work island on casters that could be moved around the kitchen to provide additional counter space wherever it's needed? Instead of those builder cabinets that stop a few feet short of the ceiling, thus creating dead space, have you thought of floor-to-ceiling cabinets to maximize storage?
- What about the closets? You say you never have enough room. But are your closets outfitted with double rods, which might put the space to its fullest use? Would a wire shelving system give you more storage than the one old wood shelf?
- Look up. Are you really taking advantage of all your wall space clear up to the ceiling? Couldn't you put cabinets overhead to store seasonal items? Couldn't you add high shelves for books you don't need to reach every day? Couldn't you display your prized pottery collection up there?
- What about the backs of doors—are you overlooking the often-wasted space where a painting or a mirror could be hung?

Making the limitations of your space work for you requires a sense of adventure and a willingness to engage the imagination. As with all decorating, the best rooms are those that reflect the personality, taste and wit of the person who lives there.

Start by studying all your options. Perhaps a total renovation will get you the most efficient solution to rethinking the space you have and being more flexible in redesigning it, you can make it function beautifully for your own lifestyle.

Working with a contractor

The decision is made. The walls are to go up or down, a room is to be revamped

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MAKING SPACE

Continued from page 147

or added on. Who hires the contractor? You do. Although some designers prefer to use their own workmen (which will be explained in the designer's arrangements with you), in most instances you are the one directly responsible for the contractor, whom you will be hiring to implement your desires or the designer's plan.

As with any workman, the best way to find a good contractor is through satisfied customers. Ask your friends, neighbors, even the owners of stores whose interior construction you admire. Then call potential candidates to come to inspect the proposed job.

The more explicit you are about your plans, the better able a contractor will be to bid your job accurately. Be specific about everything—the design, the quality of materials and the particular lights, windows, doors, heaters and so on to be included (by brand and model, if possible). Don't assume anything: If it's not on the plan or list of specifications, it won't be included—even if it's something you would consider as obvious as doorknobs. And if an item's not included, it's an "extra" you will have to pay for later in addition to your agreed-upon price.

When you interview contractors, ask if they have done this kind of job before, the names of references, what kind of insurance they carry, whether or not they guarantee their work and for how long, how they expect to be paid, when they can start the job, how long they plan for it to take and what their price is. Then check references, compare bids and make your decision.

The job begins. Be clear with the contractor about working hours. It is important for your family and the contractor to be aware of one another's schedules. And if you live in an apartment, your building probably has restrictions about hours during which work can take place.

All construction—no matter how minor you may think it is—is messy. Don't expect a contractor to treat your home like his own. Pack away whatever you can, seal up the edges of closets with masking tape, put drop cloths on furniture, place heavy paper or old sheets on the floors where workmen will be walking.

Remember that the contractor will be bringing building materials and tools. Make sure you have a place for him to put them . . . and a place for him to put his waste as well. (Will he take it away, or are you responsible? Ask.)

Go over the plans again. You may have changed your mind about something; one of you may have forgotten an item already discussed. Be clear about details: Don't assume he will use white light switches and plates just because your walls are white, or that he will install doorknobs 34 inches high like the others in your house if he's accustomed to installing them 36 inches high.

During the job, you will probably think about some changes and ask, "Can you put an extra light here?" "Can you move this outlet?" Never forget that the contractor's classic answer is, "Sure, I can do that." What he may not tell you is that it will cost extra to have him do it. Make sure you



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know before he begins what extra costs to anticipate.

Inspect the work as often as possible. (Or, if you are paying your architect or designer to do that, make sure that he or she does.) Insist it be done the way you specified, not the way that is easier or the way he normally does it. If a change is necessary, because a mistake has been made or you have reconsidered the design, you want to catch it early, before it is too difficult or costly to correct.

Pay the contractor as specified in your agreement or contract. Most will require an initial payment and then several more as work progresses. If the contract calls for a payment when framing is completed, for example, pay when it is completed and not a day before. Make sure your payment schedule allows for a large enough payment at the end to ensure there's incentive for the contractor to take care of those small problems that invariably arise and to complete the job.

The job is finished. Walk through the job with the contractor; inspect it again carefully on your own; make a "punch list" of *anything* that needs completing or adjusting, whether it's a door that doesn't close properly or electrical outlet plates that need straightening. The final payment should be turned over only when *everything* is done to your satisfaction.

Working with an interior designer

The preliminaries. Interior designers are hired for a variety of reasons. Some people realize that they don't have the skill or imagination to handle the job. Others don't have the time. Still others want an image—"drop-dead" chic, slick contemporary or "instant-heritage" traditional. They hire a designer known for a particular look who can help them achieve the image they want.

A good interior designer is an interpreter who translates your tastes and needs into an environment that is comfortable, functional and pleasing to look at.

There are many ways to find an interior designer. Get in touch with local professional organizations or ask friends for recommendations. Visit the designer showcase houses that are created as charity events in cities and suburbs throughout the country.

Interview several designers before hiring one. Be clear about your budget and about what you hope to accomplish with the design project. Be sure to see photographs of work the designer has recently completed, which will attest to whether his or her work looks fresh.

In the initial interview the designer should ask questions about the scope of the job, your space and storage needs, and how the rooms you are planning to redo should function for the life you lead.

Before proceeding with the person whose work and approach appeals to you, you might ask to visit some actual jobs the designer has recently completed. Seeing these rooms will give you insights that are sometimes difficult to derive from photographs. Does the traffic pattern work? Is the room comfortable to be in? Is there sufficient seating? Are there enough tables and surfaces to rest a glass on, display a collection and keep much-used items near at hand? Is the

(Continued on page 194)



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GARDEN GUIDE

APRIL

Tree-ripened fruit is yours for the picking when you plant a backyard mini-orchard

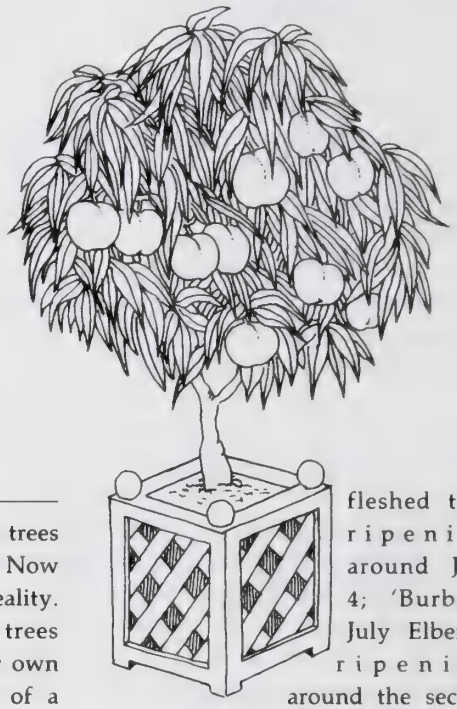


ILLUSTRATION BY BARBARA FIORE

By KEN DRUSE

Imagine fresh fruit growing on trees just beyond the kitchen door. Now that dream can become a reality. New dwarf and miniature trees make it possible to have your own orchard in the limited space of a suburban or urban garden.

"Dwarf" fruit trees are standard-fruiting varieties grafted to root-stocks that restrict their height to 8 to 10 feet. "Miniature" fruit trees aren't grafted to dwarfing stock, but are genetic varieties under 6 feet. Both yield full-sized fruit.

Dwarf trees can be used as specimens in the landscape for ornamental flowers and fruit. They can also be planted as a fruit-producing privacy hedge, or in mini-orchards of four or more trees that include a variety of fruits.

Some apples, plums, apricots, pears and all sweet cherries are not self-fruitful; there must be two or more varieties for pollination. Peaches *are* self-fruitful, but ripen, by variety, from July to September. So include more than one kind.

A simple mini-orchard could have eight trees beautifully arranged in a circle. One tree could form the center and seven others surround it. For our sample we selected fruits that were never available at local markets. This orchard in USDA zone 6 (-10° to 0° min. temp.) includes apples: 'Ida Red,' 'Winesap,' and 'Macoun.' Peach varieties include: 'Stark Early White Giant,' a white-fleshed type ripening around July 4; 'Burbank July Elberta,' ripening around the second week in August; and the old standby, 'Reliance,' which ripens just after the Burbank. For earliest fruit we included 'Goldcot' apricot, and for late fruit, 'Comice' pear, ripening in early October. (Single apricot and pear trees will bear, but more fruit is produced when other types are nearby.)

Eight dwarf trees can be grown in a space as small as 500 square feet. Standard trees would need over 2,500 square feet. Eight miniature trees can be grown in as little as 250 square feet.

Miniature trees are only available as peaches, nectarines and apricots. They can be planted directly in the ground in zones 7 and 8 (0° to 20° min. temp.). In zones 4 through 6 (-30° to -0° min. temp.) it is recommended that they be grown in containers—pots or tubs—that can be wheeled to sheltered cold storage places for the winter. An unheated garage would be a perfect location. A single miniature peach tree in a Versailles tub can make a fine patio accent.

Both miniatures and dwarfs begin to bear years ahead of standard varieties. Expect fruit the second season after planting. ■

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ROBERT PERRON

Finnish-born architect Stuart Wrede added a living room (*above*) and kitchen (*below*) to his remodeled Federal-style house in Guilford, Conn. French doors open to the garden. Living room furniture, from a Wrede country home in Finland, is slipcovered in new Marimekko fabric.

AMAZING ADD-ONS



Gain space for living—
build upward or out, or turn an underused area into a room with a purpose. By JOHN H. INGERSOLL

When my parents finally bought a house after the Great Depression, thoughts of adding anything to this three-story haven were as remote to my preteen mind as the stars at night. I thought the house was perfect; my parents considered it a work in progress.

The story began with a porch, open to the weather, and a sunny backyard. From a patch of woods, a small stream and a nearby marsh came an overabundant supply of mosquitoes, moths and other night-flying creatures during our summers. In defense, my father ordered the porch screened. Screened it was, over a knee wall, which turned out to be fortuitous. Bugless summer evenings on the porch proved such a delight that my mother was stirred to visions of sipping coffee there on winter mornings. Sure enough, that fall, carpenters returned to close in the porch with permanent windows (now we would label it a "sun-room "then it was merely a sun porch).

As time passed, the sun-porch experience colored my parents' view of the living room, to which the sun porch was attached. "Too dark!" my mother said, and indeed during sunny winter days I recall turning on some living room lights. So—*pop, pow*—out went two bays where double-hung windows had been (no prebuilts as there are today; an architect designed the bays). And there was daylight.

Into our teens now, my brother and I began to invite friends home after ►

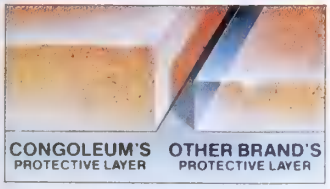


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It takes no genius to figure out washing machines need water to wash clothes.

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One logical idea we came up with is our exclusive Halo Spray Fill System.

With this system, four jets of water fan into a spray, evenly soak clothes and prevent "billowing," where air gets trapped and keeps water out.

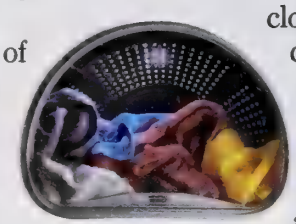
After the wash cycle, these same four heads "shower rinse" clothes, knocking down suds and sediment before the deep rinse cycle even begins.

Another way we put water to work has to do with "Tri-Action."



The logical idea behind this is simple: the more water-action, the cleaner your clothes.

So on a Frigidaire washer, we designed the agitator and the tub, to move in such a way that clothes move up, down and around (see why we call it *Tri*-Action?).



Then we had another idea about water. When wet clothes dry in a dryer, they take up more room. So for easy clothes handling, we made the mouth on our dryer extra big.

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Frigidaire
Logical ideas that last.



Frigidaire One of the White Consolidated Industries © 1983 W.C.I.

Continued from page 153

school and on weekends. Suddenly the house seemed small. The solution was to convert a large portion of the basement to a rec room. (Remember rec rooms?)

Thus our house grew and changed—natural adaptations to the needs of our family. The house has been sold several times since my school years. Recently I drove by and saw that the driveway I'd known was gone. The detached garage is now a family room, firmly attached to the house. And so it goes.

Houses expand as life expands. The phenomenon is as natural as spring's arrival each year. And, in fact, if there was ever a time ripe for house additions, it is now. Three conditions make it so:

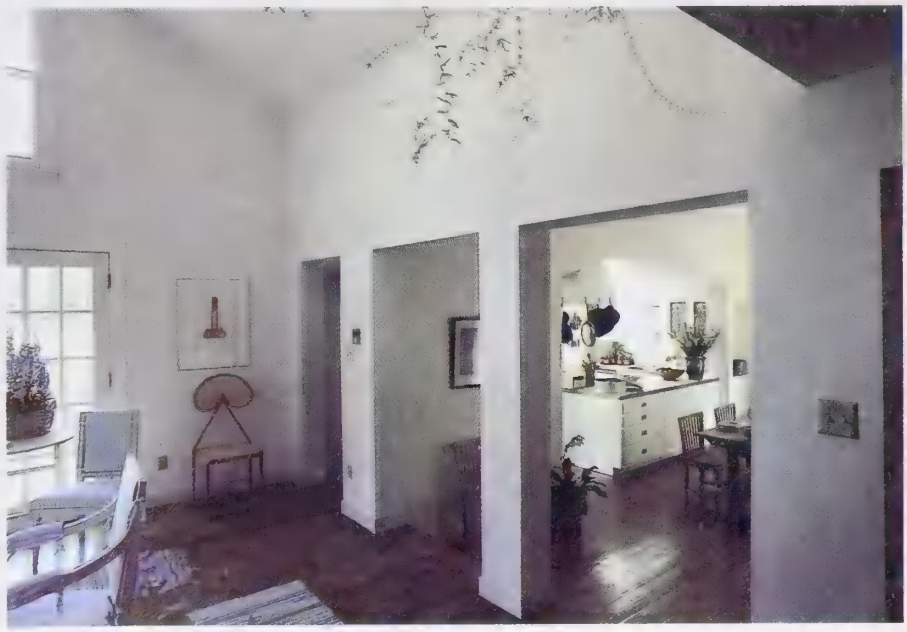
1. As a nation we have more disposable income at a time when interest rates are relatively stable (a condition most economists claim will prevail through the 1984 election), and lenders are more willing to lend.

2. The price of new houses still gives one pause. A realistic comparison of costs between moving and adding generally favors the latter.

3. New houses are smaller on the average than those built a decade ago.

The full meaning of an "addition" is a gain of space for living where none existed. The rec room built long ago in our house was an addition. It filled a pressing need for space in a little-used portion of a dusty cellar. Naturally "addition" also means a new ell or a second story fitted to the first. In the pages that follow, each variation will be examined.





ROBERT PERRON

An antique hanging light fixture and etched-glass insets on cabinet doors put Stuart Wrede's kitchen addition (*top and page 153*) in harmony with the rest of his remodeled Federal-style house. A wall of arches separates the kitchen from the living room (*above*), another Wrede addition. Swedish dining furniture from White House Antiques.

WHERE TO TURN FOR HELP

Architects, interior designers, builders and remodelers—all claim expertise in planning additional space for a residence. When you make the rounds to find a professional you're likely to get an earful about rival disciplines.

"There are architects whose designs are impossible to build within the client's budget," complains Larry Hayden, president of Federal Building Co. in Oakland, Calif. "Once clients have seen the Taj Mahal, we have a terrible time persuading them to accept less."

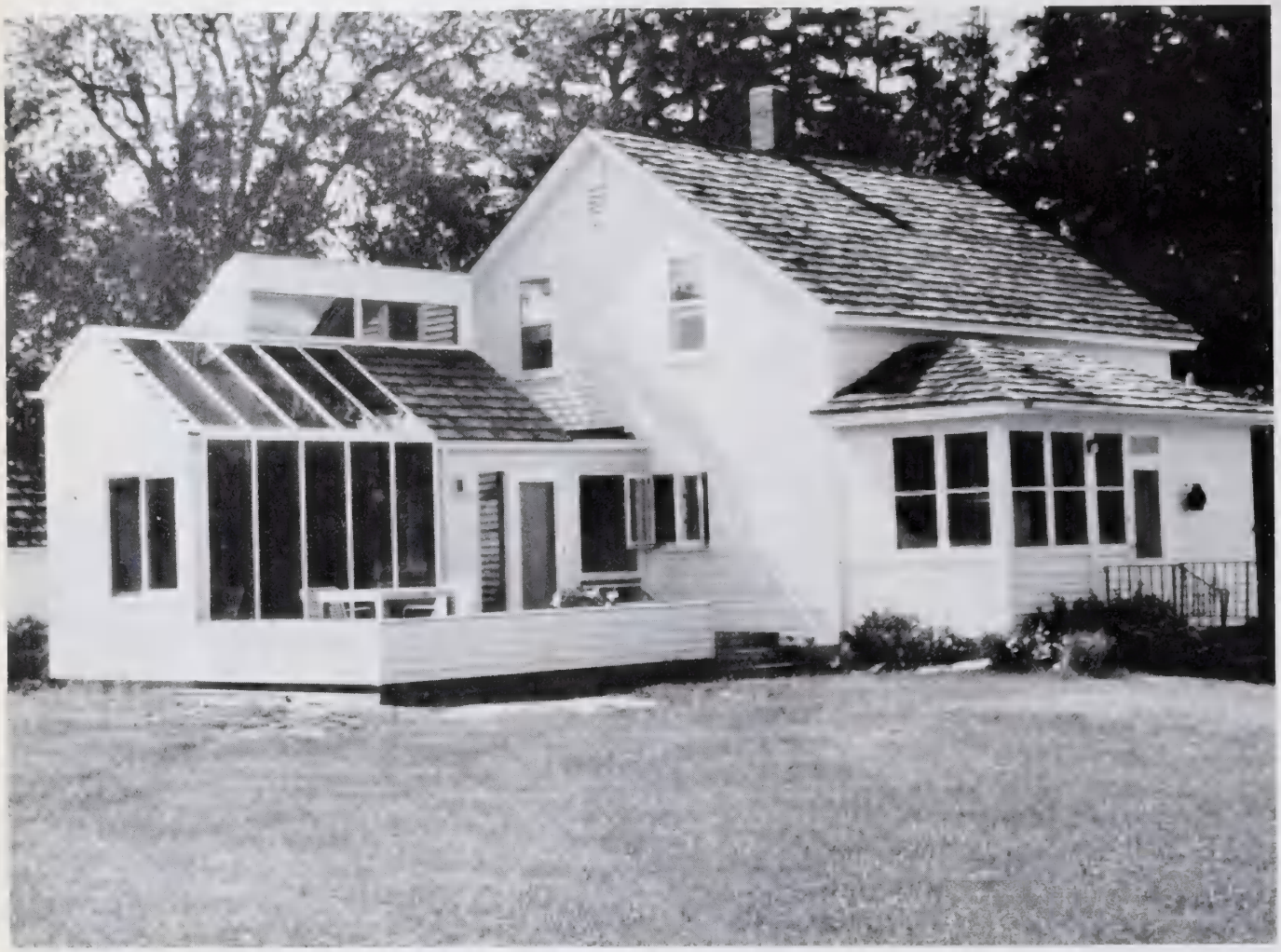
Mr. Hayden is not "anti-architect." Many of the additions his company builds are designed by professionals, but nearly always they are pros he himself selects.

From the other side: "There are contractors who do no more than deliver the package a client says he wants," says architect William B. Remick of ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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Dorthy and Oscar Thorbeck had long felt that the dining end of their living room was too small to accommodate the whole family on special occasions like Easter and Christmas. So they enlisted the aid of their nephew, Duane Thorbeck, a principal in the Minneapolis, Minn., architectural firm InterDesign, Inc., in expanding their living space. Mr. Thorbeck designed a handsome addition to his aunt and uncle's 1920s white clapboard farmhouse *(above)*, which is located 35 miles from Bemidji in the heart of Minnesota's wild rice and lake country. The new addition, which blends beautifully with the original structure, provides a 12-by-13-foot dining area plus a 7-by-8-foot sitting alcove *(right)*. The two spaces flow together and are linked architecturally by an 11½-foot solarium window that looks out on a spacious deck. The huge double-glazed solarium faces east, gathering day-long warmth from the morning sun. ►





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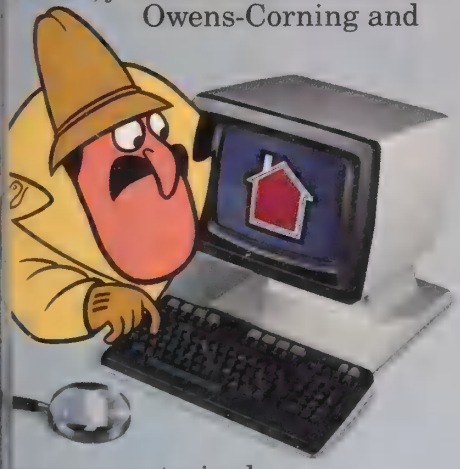
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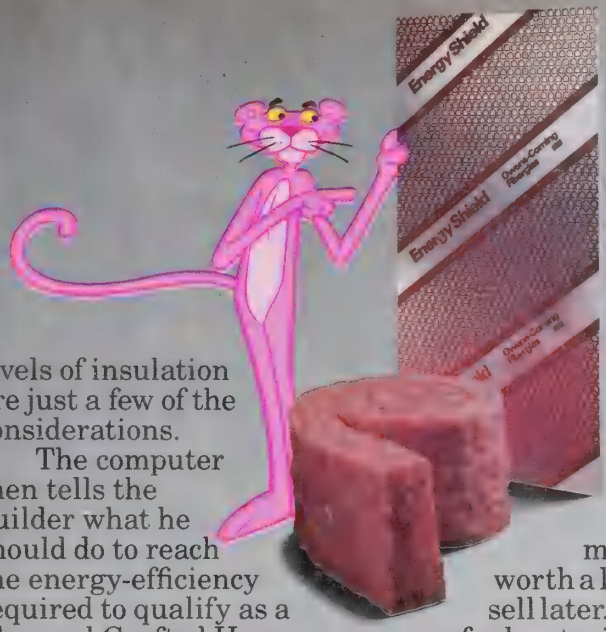
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LUCITE
THE PAINT THAT LASTS AND LASTS.

Continued from page 158



Architect Warren Platner altered the profile of an 18th-century saltbox to create more space for a growing family. On the left *(above)* a plank fence encloses a formal garden; on the right, in its own spacious wing, is an all-new kitchen. Island cutting board atop generous-size cabinet *(below)* provides work space for even the most expressive cook. Kitchen cabinets have efficient clear-glass insets.

Piedmont, Calif. The package is the same for every client. Design flies out the window. Mr. Remick is among the new breed of architect-builders and speaks with the authority of designer and contractor.

Architects will admit that some among them are weak on computing costs, and contractors aren't happy with all their brethren. Yet the task of finding the right professional is less formidable than you may think.

Of course, you'll want to run checks on integrity, professionalism and performance. That's normal. But the key word in your selection of a designer or contractor should be "compatibility." In this context, the word has several meanings:

1. You and the professional ought to hit it off personally. A home addition is a major undertaking. The two of you will be thrown together fairly often. An unfriendly alliance isn't going to make your life easy, even if this person is currently the most fashionable designer in town.

2. You want to be content with the designer's style. According to architect Hugh Newell Jacobsen of Washington, D.C., "During my initial meeting with a client, I want to find out if we're thinking the same way. She may be picturing pure colonial. I'm certainly not against that; I just don't know how to design it, so I know she'll be better off with someone else."

3. There must be a feeling of trust between you and the professional.

PROJECTING YOUR OWN IDEAS

A home addition begins in your imagination. When discussions get under way, you'll find yourself inside the design process—in fact, the vital contributor to it. Yet a problem often surfaces for people not trained in design work: poor communication—the reason many client ideas don't easily translate to reality. A signal that discussions are going off track, says Minneapolis architect Duane Thorbeck, begins when "people describe their problem by telling me the solution."



ROBERT PERRON

Here's an example of what Mr. Thorbeck means. A family in Cincinnati wanted a bedroom-bath suite added to their house. Zoning regulations eliminated any chance of adding ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

REMODELING GUIDE

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the space on either side of the house, and the family didn't want to lose any more of a small backyard.

"Don't worry," said the contractor, "I'll add a second story."

"Fine," said the client.

He delivered as promised. But the new addition enclosed only the floor area necessary for one bedroom and bath, making the house look from the outside like a long one-story ranch with an odd growth over the roof at one end, and the stairwell to the upper suite successfully eliminated the family's dining room.

"That's what they said they wanted," said the contractor defensively. "That's not what we meant!" argued the owners, who are now contemplating a lawsuit against the contractor for depreciating the value of their home.

When work is completed on *your* home, you should be happy with all its aspects: how the addition blends with the existing house outside and inside; whether the addition has enhanced the traffic plan within; how well it has solved the basic need for space; whether the addition produced new problems unseen when work started.

Good communication between you and a designer is at the heart of a successful home addition. In fact, you can distinguish a good designer by his or her ability to draw out facts about your basic needs and your family lifestyle, your future plans and interaction among your family members. Only after this initial investigatory process can a designer shape new space to fit your real needs, bringing to bear his or her professional experience to meet your budget and the restrictions of the site, the existing house and local regulations. There's no such animal as an easy paste-on addition. Even an attached greenhouse is shaped by literally dozens of design influences.

Listen to architect Remick recall an experience that describes the design process: "We took an assignment for a prominent family in the San Francisco Bay area not long ago. What they said was, "We want a bedroom over the living room." They had already talked to another architect who had taken one look at the existing plans and simply written across the top, "Buy another house."

"The first architect objected to putting any room over the living room. I agreed; doing that would have blocked light and air from a beautiful side yard. But I found a new place to put the master bedroom, tucked into the back of the lot, and converted the existing master bedroom into their daughter's bedroom—which is what they really wanted.

"They liked the idea. Then they said, 'Is there anything you can do about the dining room? We can only sit six at one time and we enjoy giving large parties.'

"They also were strapped with a typical tiny kitchen facing the neighbor. Well, we flip-flopped everything, making the old kitchen into a den and opening up a large kitchen-dining area on the other side of the house. We actually added 800 square feet, but it seems like more because we opened up the house to light, air and circulation.

"The clients are delighted. But my point is: They had no idea that's what they wanted when they first came to me."

PLAN FOR THE FUTURE NOW

Not everyone has a budget that allows unlimited expansion. Yet any portion of an addition completed now can affect portions built later. A total plan now for all additions shortstops future architectural puzzles. Like many designers, Mr. Remick is an advocate of this idea. "I tell clients, 'Let's look at your total needs and plan for everything now. Later additions won't alter the looks of what we do first.' " (Nor will they interfere with the interior traffic plan or require any unnecessary reconstruction.)

Mr. Remick charges for the extra designing, but the fee is minimal. There may only be two or three hours' difference between the time required for drawing up plans for the present addition and the time needed to extend the design drawings to include later work. (*Design* drawings are roughs—sketches and concept notes, as differentiated from *working* drawings—the blueprints from which a contractor will build an addition.)

By pumping only a little more money into the job, you can have some work finished and leave the remainder to be completed at a later date.

Builder-remodeler John M. Lutrell of Knoxville, Tenn., describes such an example: "In conversation about adding a family room, my clients told me they would also need a bedroom later. When I heard that I suggested they let us build both, but finish only the room they want now. Why? Because the bedroom is going to cost more later, maybe *much* more. Labor and material costs for construction are rising at the rate of about 10 percent a year.

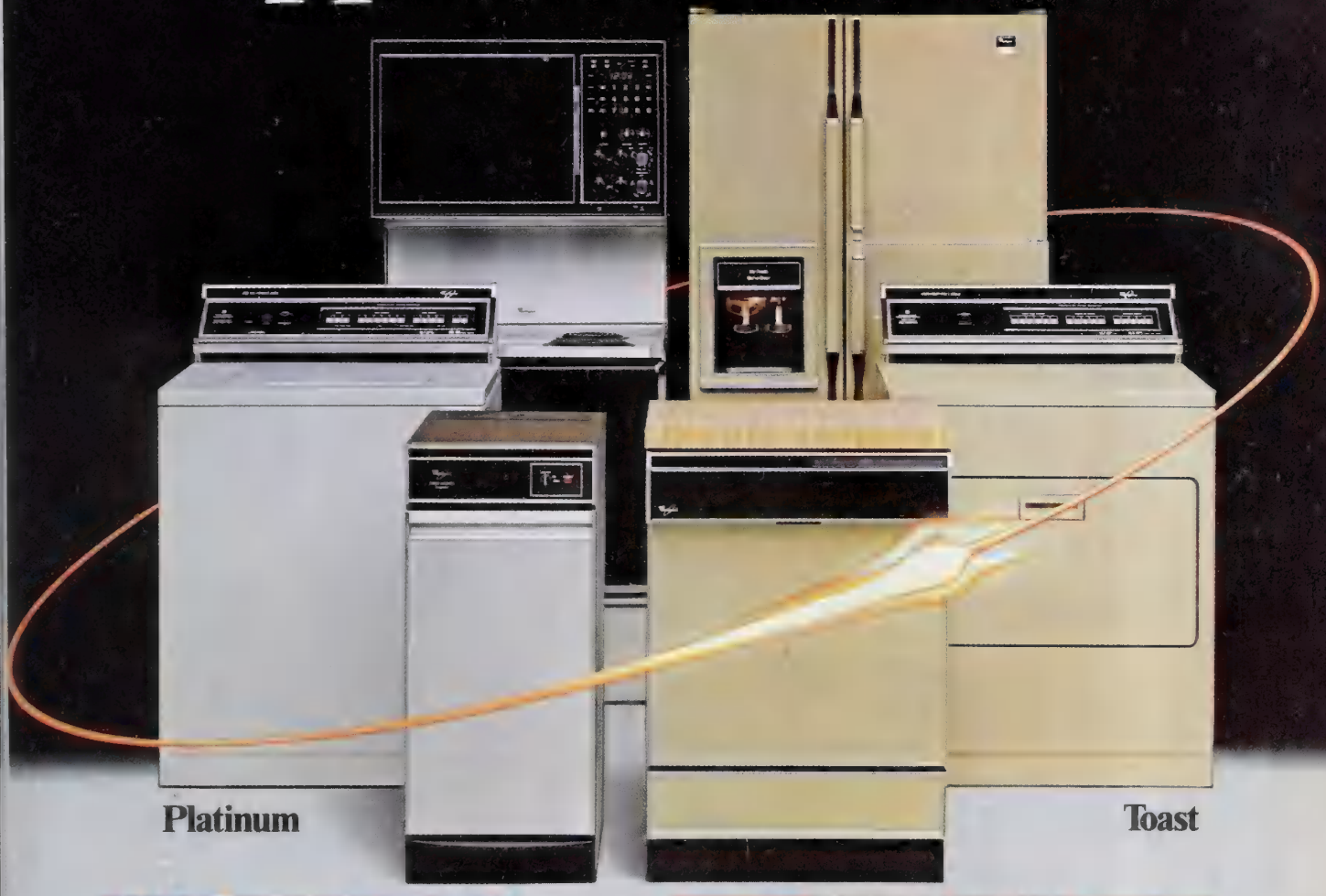
"If we had built only the family room, the owners would have been disappointed. It's happened. They end up saying, 'I wish we'd. . . .' I don't like to leave any customer unsatisfied.

"What I've said is even more relevant for a two-story addition. Suppose a needed extra bedroom was best sited over the family room. Adding this room later would have involved the extra cost of demolition, and it's questionable how much of the family room roof we could have saved to apply to the second-floor bedroom."

FEES AND BUILDING COSTS

Since money's been mentioned, it's well to get the facts into the open. Two caveats: First, whatever is reported here can only be taken as an approximation. Labor costs across the nation vary by as much as 150 percent. Material costs differ widely, even between competing yards in the same community. ►

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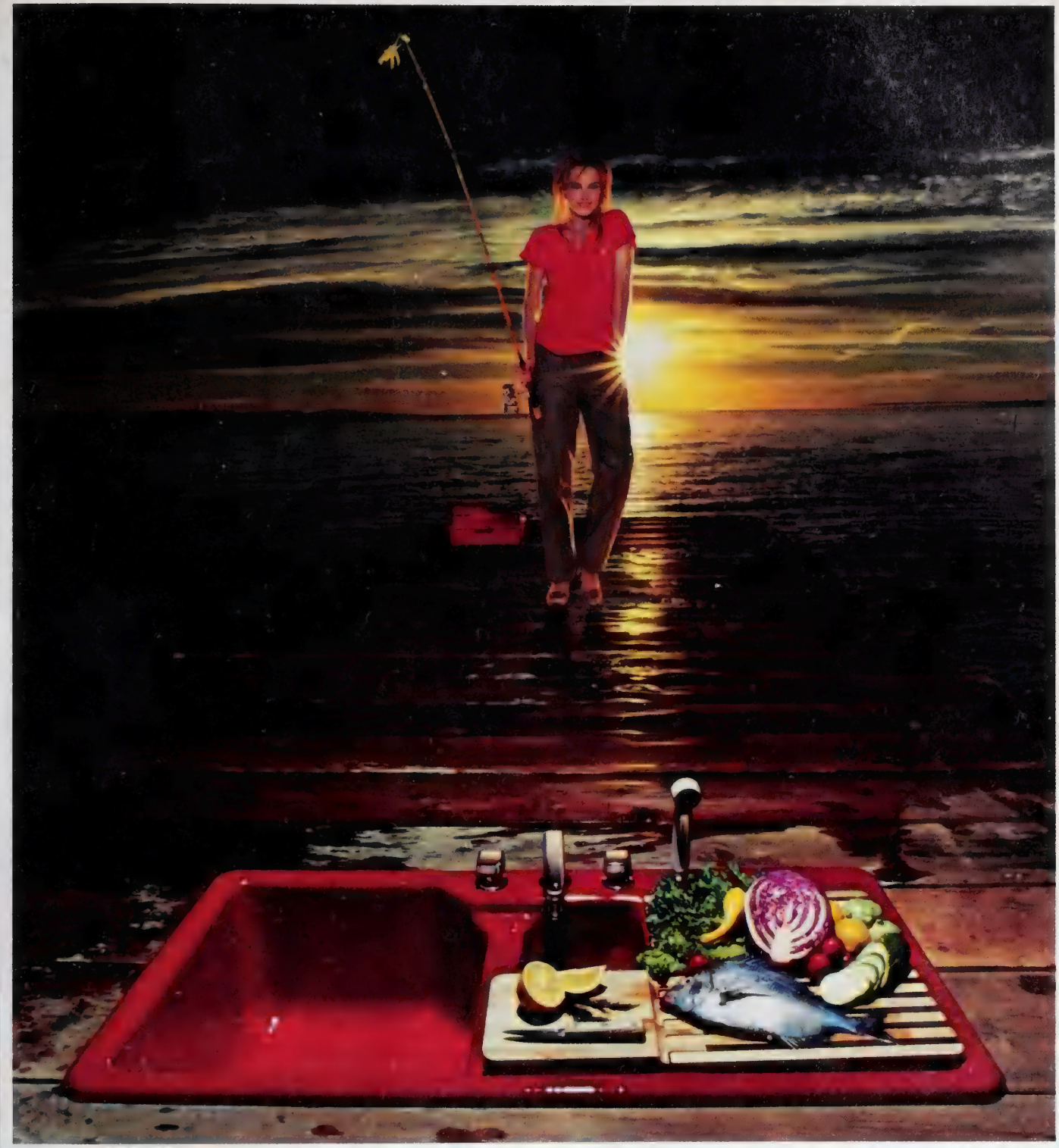
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REMODELING GUIDE

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His 7½-by-13-foot second story deck was rarely used, so Robert J. Hendle, Sr., o Wauconda, Il., engineer and do-it-yourselfer, designed and built a master bath to take its place *(left)*. He added walls then finished the interior with clear all heart redwood Two skylights fill the room with sun; the step-up tub has a redwood surround *(above)*. ►



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REMODELING GUIDE

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Second, for those of us not in the building trades, the cost of work often comes as a shock. We are apt to remember that Uncle Fred and Aunt Mary added an in-law suite for $45 a square foot, but tend to bury in our minds the fact that Fred and Mary had the work done in 1961.

Fees for designers range from zero to $125 an hour. Zero? Yes. Free? No. Most contractors who design their own additions or have on-staff designers will require a moderate fee to cover this work. If you approve the design and sign with the contractor to complete the project, the design fee will be credited to the job cost. If you don't sign the contract, the company keeps the fee.

Architects and interior designers bill for consultation, preliminary drawings, finished plans and, if requested, supervision in a variety of ways. Computed at an hourly rate, the scale starts at around $40 an hour and can soar to $125 an hour, depending on how sought-after the designer is.

A final group, building designers, charges somewhat less: from roughly $30 to $70 per hour. A building designer is always architecturally trained but unlicensed.

CONSTRUCTION COSTS

Be aware that your costs will be higher if your home addition includes plumbing. A new bath, kitchen or wet bar could top the price for a bedroom or den by 75 percent. Adding bedroom-den space is pegged in the largest metropolitan centers at rarely less than $60 per square foot and as high as $100. The range in smaller cities and rural areas is $40 to $80 per square foot.

Additions are major improvements in the eyes of building department officials and universally require a permit. The cost of a permit rises as the contract price rises, though it is always a minor item in the total picture. A permit could cost as little as $50 and rarely exceeds $400. You pay for it, of course, but you generally can depend on the contractor to secure it.

THE INSIDE ADDITION

Underutilized space within or attached to your house readily qualifies as a potential addition. A bedroom vacated by a married daughter can quickly become an office, craft studio, den or extra guest room. A little-used pantry could lend the space to make a modest kitchen country-large.

Interior additions are less costly than those built out from an existing house, since the enclosure is already up. That's a thought to consider before adding a new wing.

Three enclosed spaces are ripe for new living space: attic, basement and garage. Here are facts about each area to help you make your own decisions.

Attics. For generations attics have been converted to bedrooms, baths, playrooms, sewing centers, studios, servants' quarters and even workshops. Here are four elements to consider prior to calling in professional help. Each will have a bearing on cost.

1. Access: If stairs to the attic are already in place, there's no problem. But an obstacle arises when access is a ceiling trapdoor with or without folding stairs. To replace the trap with a full stairwell may devour as many as 100 square feet on the floor below the attic. Can you do without that space? While circular stairs offer a partial solution (taking up less than 50 square feet), imagine for a moment carrying a convertible sofa up them. Not so easy.

2. Headroom: Big old Victorian houses are a joy for attic finishers. High roof peaks and head-high walls make easy work of closing in living space. Not so for most houses of more recent vintage, the roof peaks of which are only a few feet above the average adult's head. Yet conversion to living space isn't difficult, just more expensive. Dormers open the space for living.

Still-newer houses are often built with roof trusses. They contain space below the roof impossible to convert. The roof can be raised to make room for another level, but that's a different story (*see below*).

3. Floor strength: Attic floor joists too weak to support people and furniture occur perhaps once in 500 houses. This drawback usually shows up in houses older than 50 years. Apparently, to save money, 19th- and early 20th-century carpenters framed an attic with joists just deep enough to support dead storage. To be on the safe side, have the framing checked before pushing ahead with conversion plans. Fortifying the joists will take perhaps one extra day and a few hundred dollars.

4. Insulation: When an attic conversion is completed, insulation should wrap around ceiling and wall. Insulation already in the attic floor can remain there so long as there is no vapor barrier below the insulation. Often there is. A vapor barrier over the floor must be removed. Otherwise, vapor in the newly finished attic space will collect and condense in the floor cavity.

5. Storage: All those memory-rich trunks, rocking chairs, fishing rods, out-of-fashion clothes and holiday decorations don't have to be tossed out once the attic is converted. Space behind the knee walls (walls between finished rooms and the eaves) is sufficient, as a rule, to store in tighter quarters what was once spread around the attic.

Basements. In great-grandmother's day few families would have considered converting basements into living space, certainly not alongside the coal bin and the huge Iron Fireman coal furnace. Although some coal furnaces are back in business, spurred by a decade of fuel crises, most home heating systems now are clean-burning, leaving barely a smidgen of dust.

Better lighting technology has made possible a basement environment far more enjoyable than in the past. And where a drop-away lot opens the chance for a walk-out basement, many owners seize the option. ►

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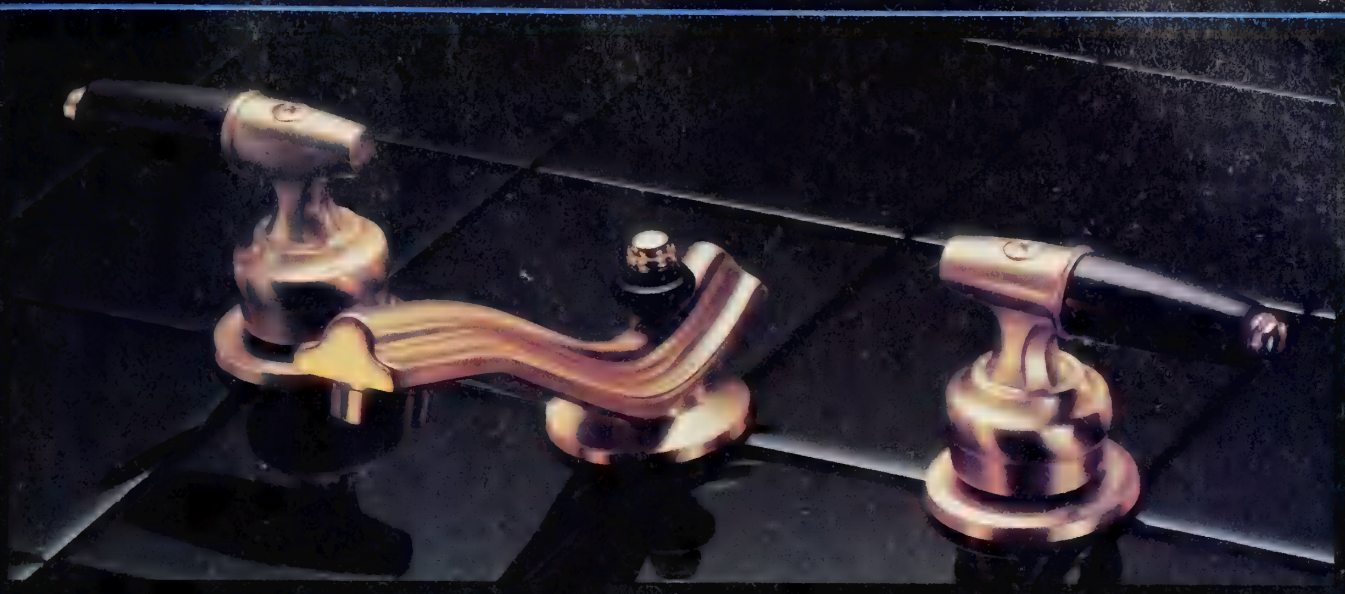
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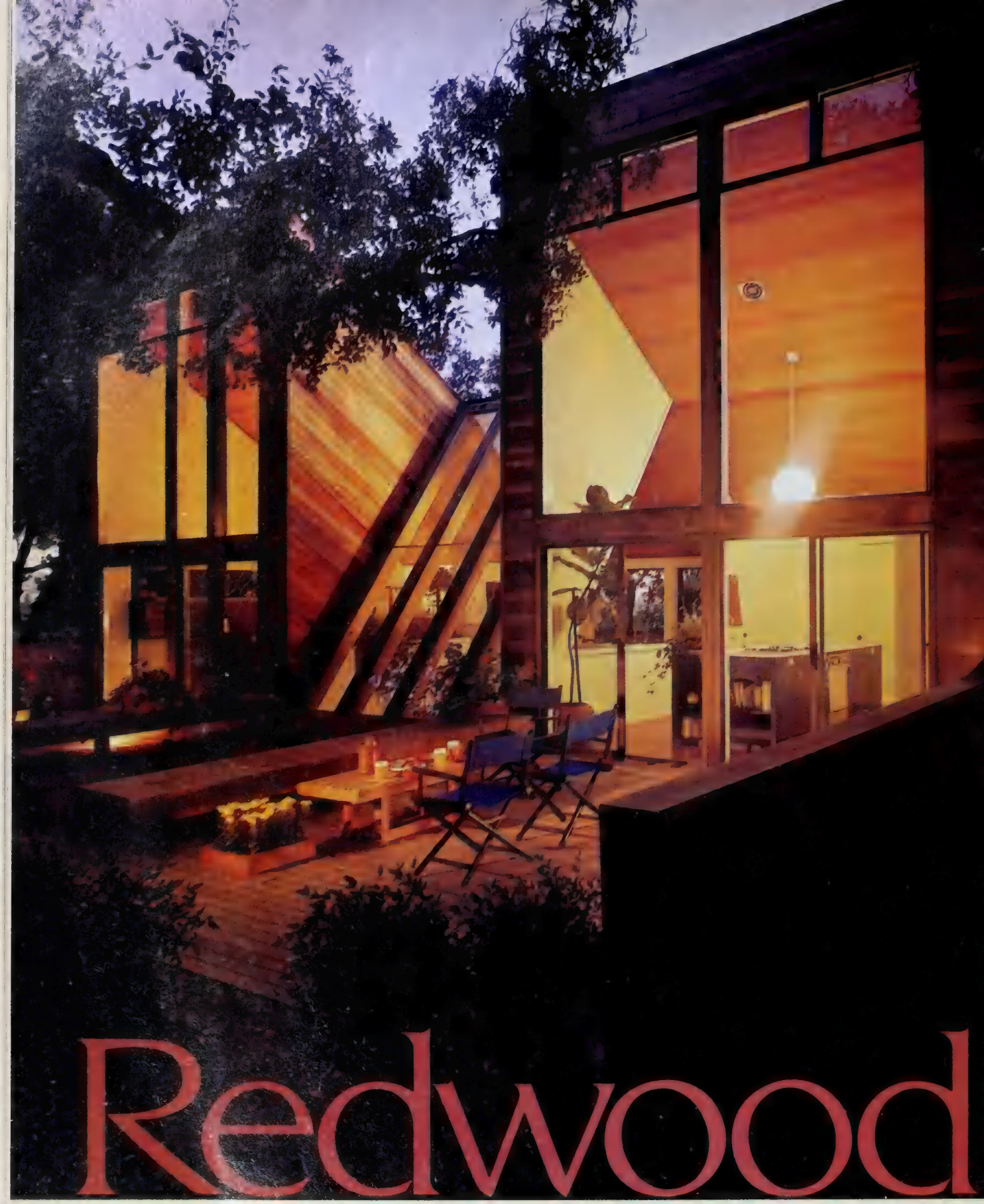
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REMODELING GUIDE

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Reshaping basement space for living also calls for a few answers before plans begin.

1. Moisture: Basement walls and floors that are consistently damp may prove a serious deterrent to living area plans, particularly if the water slick is the result of seepage. Before remodeling begins, the source of that seepage must be blocked permanently. Otherwise water will work its way into the room framing, rotting out over time what's been patiently constructed.

Seepage is a problem, but a periodically flooded basement is a pending disaster. Installing a sump pump may be sufficient to divert most of the water (provided electricity doesn't fail in a storm and the pump doesn't malfunction), but a pump is not a solution for protecting finished space. Get bids for waterproofing the basement. You may find it less expensive to add space at ground level.

On the other hand, basement dampness may be nothing more than visible condensation. Vapor in the basement air, perhaps from a clothes washer, may be condensing on cold basement floors and walls. Insulation is the remedy for that condition. A professional can determine the souce of basement moisture.

2. Insulation: Basements without a source of direct heat are warmer than above-ground rooms without heat. The earth provides natural insulation. Ground temperature is always higher than air temperature (around 52° in an area where January air temperature averages 29°).There is also a small amount of heat escaping from the outer shells of furnace and hot-water heater and the duct/piping distribution systems exposed in the basement.

Then why insulate? Because insulation on basement walls is an inexpensive way to reduce significantly the amount of heat needed for basement spaces. It also eliminates the occasional clammy feeling and, as noted, effectively stops condensation on basement walls.

Insulating board is a good choice because of its thin profile, allowing more usable square footage. The newer materials are quite effective. For example, one inch of polyisocyanurate foamboard carries an R-7 value. Gypsum wallboard applied over that produces a snug room.

3. Headroom: In our family rec room of long ago, a huge wood beam overhead—the main support for the house—divided two areas we used for dancing. The measure from floor to beam bottom was 5 feet 10 inches, too low for half the boys and one girl. Our solution was amusing perhaps, but hardly perfect. We coated the beam with fire engine-red paint, and in large white letters, affixed "LOW BRIDGE" over the red. The warning saved a few bumps, but inattention—few of us concentrated on beams while we were dancing—did raise its share of minor contusions.

By applying some of today's technology, we could have avoided bumps. "When a basement has too little headroom," reports builder Larry Hayden, "and the client wants to convert the space for living, we excavate. That is, we go right through the existing concrete floor and lay a new floor. This calls for temporary support of the house and *always* for a new drainage system.

"Any time you disturb undisturbed earth you produce a new pathway for water. When the digging is completed, we lay new drainage pipe, a layer of crushed stone covered with a plas- ►

EXPANDING RENTED SPACE

Designers Noel Jeffrey and Tom O'Toole of New York City have been involved with hundreds of apartment and town house renovations. They are thoroughly familiar with the hurdles confronting them each time they begin an urban dwelling regeneration.

I asked them to list the steps renters could take to expand an apartment owned by a landlord unwilling to allow the slightest change in the existing space. They came up with eight ideas:

1. Use freestanding cabinetry to divide space. Many sophisticated units are on the market. Any one would slice a large room in two and generally offer storage space to both halves.

2. Build platforms not permanently attached to walls for a cozy getaway or storage. Use bunk beds.

3. Install hospital track on the ceiling; from it hang a material heavy enough to absorb some sound passing between spaces divided by the draperies.

4. Load the closets with shelving to release living space for living.

5. Build in fold-up, Murphy-style beds to make two distinct rooms in one space. Beds can be removed later.

6. Employ lighting to enlarge the appearance of space—for example, by flooding a white ceiling with light to give an impression of greater height.

7. Divide a space with a simple, non-load-bearing, light masonry wall that can be struck whenever you move from the apartment.

8. Make use of vertical space for storage. Get storage out of chests and armoires and bureaus taking up precious space on the floor.

In short, put space to work. Imagine that wasting any space in a rental apartment is as serious as tossing $20 gold pieces into the Mississippi River. In fact, now that rentals are becoming astronomical, that's true.

REMODELING GUIDE

Continued from page 173

tic membrane and, finally, fresh concrete."

4. Daylight: There is a house on the Texas plain that can't be seen from 20 yards away. Totally underground, the house surrounds a sunken atrium open to the sky. Glass doors on all walls facing the atrium pass as much light as flows into an average house above ground, perhaps more.

Evidence from this Texas house proves that daylight (not necessarily *sun*light) will flood a space through vertical glass below ground level. That is why light flowing through glass in the wall of a walk-out basement reaches every corner in sight of the glass, and represents the best way to bring in daylight.

Even on a pancake-flat lot, excavation, a good drainage system and intelligent landscaping can set the stage for opening a basement wall to daylight.

Ordinary basement windows set into the top of a foundation wall pass a surprising amount of daylight and shouldn't be discounted as a means of brightening basement spaces. Not everyone agrees. Some owners insist on closing off basement windows on the theory that controlled lighting is preferable to daylight from a window that reminds one constantly of being below ground. Using modern low-voltage incandescents and much-improved fluorescents, a designer *can* produce a comfortable lighting environment.

Garages. When the family cars, bicycles, garden equipment, lawn furniture, oil stains and spilled fertilizer inhabit a garage, one has difficulty imagining the space as a handsome master bedroom suite. Such conversions happen all the time, although more often a garage is transformed as a family room. There are three points to ponder and one potential advantage.

1. Construction: To convert a garage, a contractor must rebuild the wall on which the garage doors are located. Also, most garage floors are sloped gradually toward the entry to facilitate drainage. The floor in finished space is level.

2. Utilities: Though garages are electrified, you may need to have another circuit brought in for lighting, electrical appliances and possibly heating. Need for bringing in plumbing lines bears on the elements in the plan, although it's a good idea to plumb the space for future additions—say, a wet bar. You should also plan for some form of heat and, depending on your climate, cooling.

3. Insulation: Few garages are insulated, but to qualify as living space they must be. Since studs aren't covered inside most garages, packing insulation between them is easy.

4. Storage: One of the blessings of a converted pitched-roof garage is the instant gain of attic space for long-term storage. That is, provided you opt for flat ceilings. The drama of cathedral ceilings requires restructuring of the roof frame and wipes out the new attic.

THE OUTSIDE ADDITION

Cheers! Now there is a wonderful new family room, connected perhaps to the house by a sunny breezeway. But then what do you do with the family cars, the power mower, the snow blower, the kids' bikes, garden cart, etc.?

Some families don't garage the cars. Even in Maine and Montana winters, autos can survive outdoors with a few cautionary steps taken by their owners. Yard tools and power equipment usually get a berth closer to the gardens in the form of a shed. One designed to conform to the architectural style of the house is much preferred. If appearance is less important than utility, prefabricated metal sheds serve the purpose at prices that begin under $300. Right about now, home centers ought to be displaying garden sheds for sale.

Bicycles? One family I know put up large, plastic-coated hooks on the walls of their mudroom. Two bikes are stored there, upside down. It's a neat arrangement and safer from juvenile thievery, too. Other families solve the storage problem with a new garage or, where the climate is milder, a carport.

"My clients are concerned, ►

THE URBAN DIFFERENCE

Additions to town houses in the city are often fraught with more problems than those in the country. For example, maintaining one's share of the sun is difficult. Owners of property around the house undergoing a change may abruptly decide to develop high-rise apartments. An area four or five blocks from the town house may sprout a 40-story office building, blocking the sun for a major portion of the day from the town house windows.

"Providing security is a bigger problem for the urban designer," declares Cecil Baker, principal of Cecil Baker & Associates in Philadelphia. "Then there is the ubiquitous car. Parking is becoming more of a problem every year. Nine out of ten people in this city replace beautiful old windows opening to the street with a garage door. We try to avoid that with a car court, finding space behind the house (reached by alleyway) or persuading the clients to park elsewhere."

Designer Noel Jeffrey of New York City points out that, more often than not, expansion of urban space adds up to more intense utilization of existing space. "You can't add to an urban dwelling as freely as one does to a country house on a big lot."

Mr. Jeffrey also says that city projects are lengthier because working hours are shorter than those in the country. "For most jobs in this city, the day starts at 9 A.M. and ends at 3:30 P.M., with union-regulated coffee breaks in the morning and afternoon and an hour for lunch."

Despite it all, city homes do expand, changes are made, and owners—though they pay more than their country cousins—are usually pleased by their additions.

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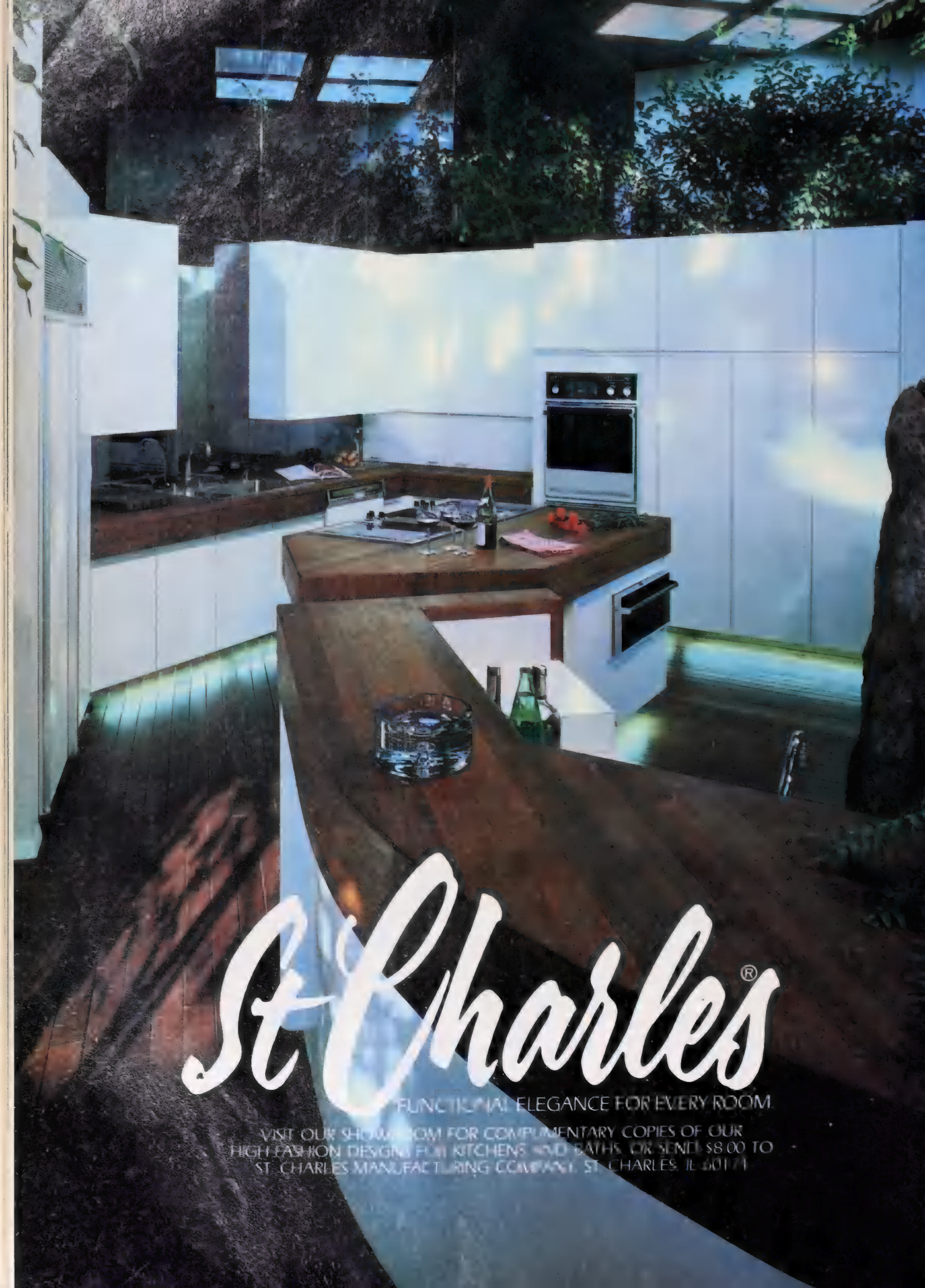
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REMODELING GUIDE

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and rightfully so, about the look of an addition," says William Remick. "They want to be sure it is appropriate to the existing architecture. We reassure them this is *our* first concern, and point out that sometimes an addition can rid a house of existing design problems."

Hugh Jacobsen puts it more forcefully: "An addition calls for the architect to 'shut up.' Rather than doing all sorts of trendy additions, which translates to 'making a statement,' the architect should complement, enhance or reinforce the existing features of the house. Mies van der Rohe said it best, 'It is more important to be good than to be original.' "

One clear advantage of exterior additions at ground level benefits owners during construction. "Additions our men can reach from the outside can proceed without messing up the existing house," explains John Lutrell. "In fact, we don't have to break through a house wall until the addition is completely closed in. Even then, we put plastic over the opening to keep construction dust out of the main house." Which means life continues normally during 95 percent of the construction period.

Adding space at ground level is also less expensive than pushing up through the roof for a new level. "One of the first checks we make is on the foundation," explains Martha Kerr, executive vice president of Neil Kelly Co. in Portland, Ore. "Half the foundations we examine need beefing up to support another floor. Adding *upward* is costly, so we try to find some way of producing the same space within the house or at ground level."

Tarps or plastic sheets protect the house during the time the roof is open. Contractors plan carefully for a new-level addition, striving to close in the structure as quickly as possible. Some will employ two crews to keep the work moving.

Price is important where major construction is concerned, but buying an addition is unlike the purchase of a car, clothes, a boat or a club membership. It is an extension of you, a finite expression of your personality, and, if you and the designer have been honest, a direct response to your innermost needs and desires. If that's true, concern for price will fade, and in its place will come a profound pleasure.

QUESTIONS OFTEN ASKED

Here are some questions that come up regularly about any remodeling:

- *"Am I supposed to understand the floor plans and elevations?"* Yes, and that may be a source of misunderstanding. If the slightest doubt arises in your mind, obtain a clear explanation from the designer before work begins.

Renderings (three-dimensional drawings) are a worthwhile aid, and will be provided by any good designer. "On some larger jobs," says William Remick, "we'll build a scale model of the house and its addition."

- *"How long will it take to finish our addition?"* Rarely will any home addition be completed in less than four weeks, and that doesn't include negotiations and design time. "Where kitchens and baths are involved," says Martha Kerr, "the job could run seven or eight weeks."

Some projects take even longer. Mr. Remick recalls one, done in three long phases, that covered a two-year period from the time the client approached him to actual completion. "It's not unusual for a major addition to take 12 weeks," he says.

- *Where's the best place to cut the cost of an addition?"* Materials. For example, you can spend under $200 for a reasonably attractive, functional toilet, or you can buy a handsomely designed silent-flush model for as much as $1,100. Generally it's the difference between plastic laminate and travertine, or hardboard and solid oak paneling, etc., that makes the difference in cost. Nearly every material you specify is available in three price versions: low, middle and high.■

REMODELING BOOKLETS

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10. Living With the Sun. Color booklet explains in layman's terms the planning, construction and operation of passive solar design operating in a variety of climates and geographical locations. **PPG Industries. Price, $1.**

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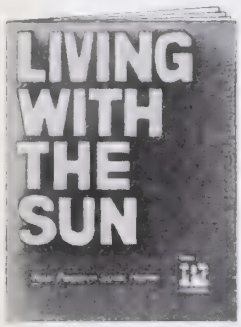
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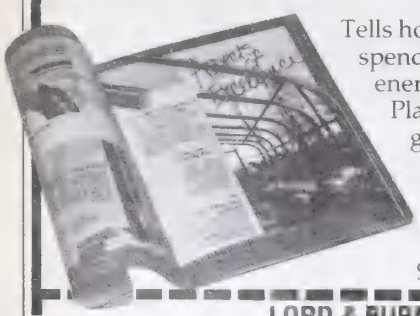
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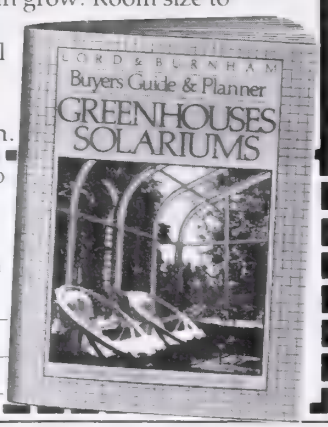
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Booklet descriptions are on page 177.

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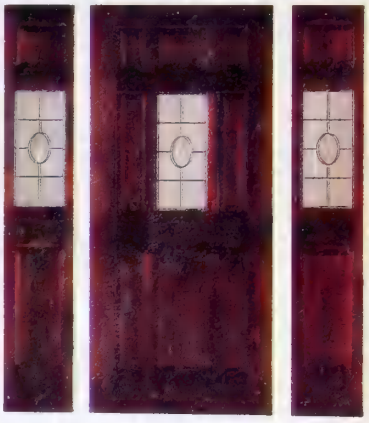
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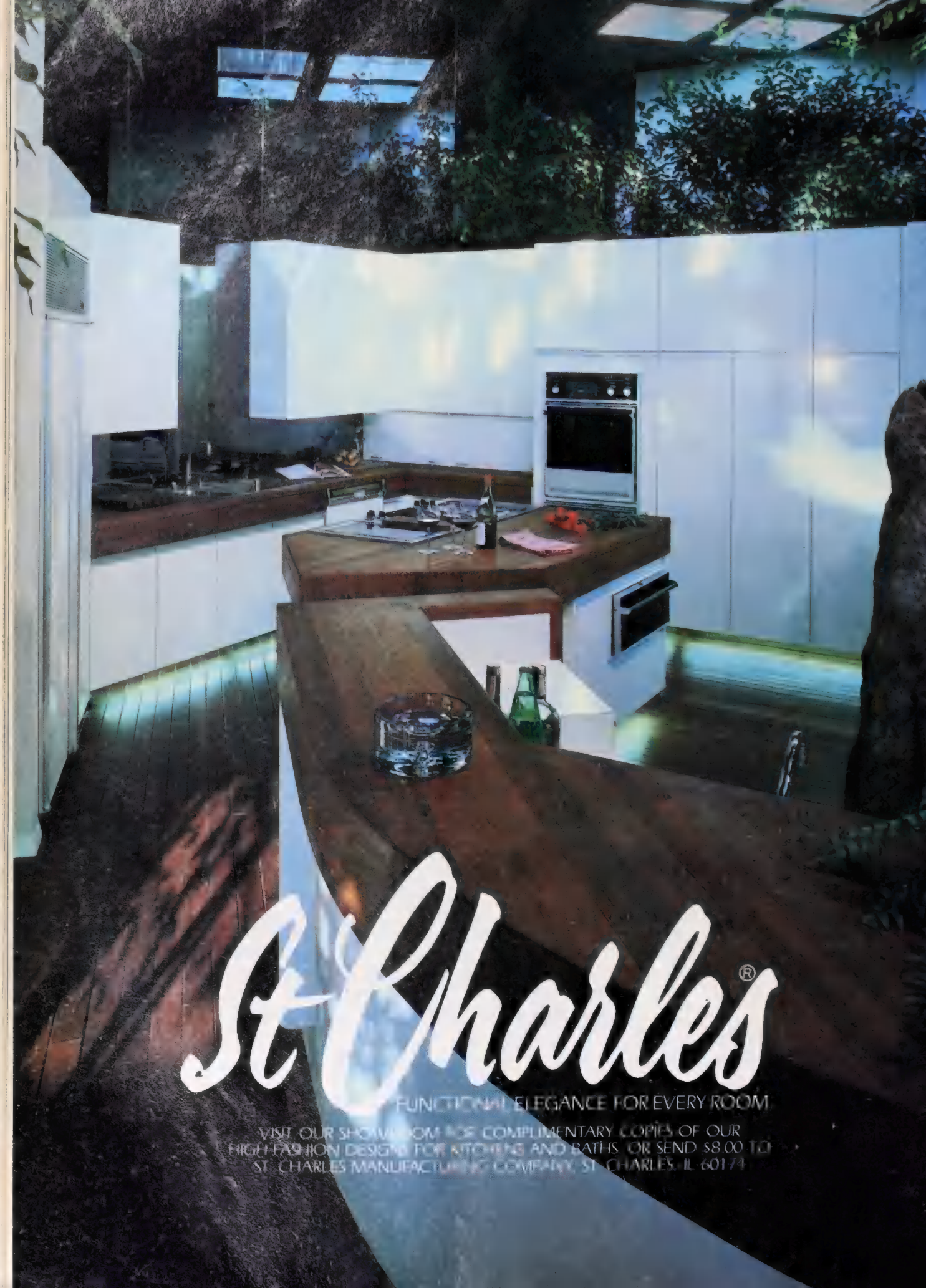
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REMODELING GUIDE

Continued from page 174

and rightfully so, about the look of an addition," says William Remick. "They want to be sure it is appropriate to the existing architecture. We reassure them this is *our* first concern, and point out that sometimes an addition can rid a house of existing design problems."

Hugh Jacobsen puts it more forcefully: "An addition calls for the architect to 'shut up.' Rather than doing all sorts of trendy additions, which translates to 'making a statement,' the architect should complement, enhance or reinforce the existing features of the house. Mies van der Rohe said it best, 'It is more important to be good than to be original.' "

One clear advantage of exterior additions at ground level benefits owners during construction. "Additions our men can reach from the outside can proceed without messing up the existing house," explains John Lutrell. "In fact, we don't have to break through a house wall until the addition is completely closed in. Even then, we put plastic over the opening to keep construction dust out of the main house." Which means life continues normally during 95 percent of the construction period.

Adding space at ground level is also less expensive than pushing up through the roof for a new level. "One of the first checks we make is on the foundation," explains Martha Kerr, executive vice president of Neil Kelly Co. in Portland, Ore. "Half the foundations we examine need beefing up to support another floor. Adding *upward* is costly, so we try to find some way of producing the same space within the house or at ground level."

Tarps or plastic sheets protect the house during the time the roof is open. Contractors plan carefully for a new-level addition, striving to close in the structure as quickly as possible. Some will employ two crews to keep the work moving.

Price is important where major construction is concerned, but buying an addition is unlike the purchase of a car, clothes, a boat or a club membership. It is an extension of you, a finite expression of your personality, and, if you and the designer have been honest, a direct response to your innermost needs and desires. If that's true, concern for price will fade, and in its place will come a profound pleasure.

QUESTIONS OFTEN ASKED

Here are some questions that come up regularly about any remodeling:

- *"Am I supposed to understand the floor plans and elevations?"* Yes, and that may be a source of misunderstanding. If the slightest doubt arises in your mind, obtain a clear explanation from the designer before work begins.

Renderings (three-dimensional drawings) are a worthwhile aid, and will be provided by any good designer. "On some larger jobs," says William Remick, "we'll build a scale model of the house and its addition."

- *"How long will it take to finish our addition?"* Rarely will any home addition be completed in less than four weeks, and that doesn't include negotiations and design time. "Where kitchens and baths are involved," says Martha Kerr, "the job could run seven or eight weeks."

Some projects take even longer. Mr. Remick recalls one, done in three long phases, that covered a two-year period from the time the client approached him to actual completion. "It's not unusual for a major addition to take 12 weeks," he says.

- *Where's the best place to cut the cost of an addition?"* Materials. For example, you can spend under $200 for a reasonably attractive, functional toilet, or you can buy a handsomely designed silent-flush model for as much as $1,100. Generally it's the difference between plastic laminate and travertine, or hardboard and solid oak paneling, etc., that makes the difference in cost. Nearly every material you specify is available in three price versions: low, middle and high.■

REMODELING BOOKLETS

1. Amana Kitchen Planning Guide. Big full-color brochure contains ideas and specifications to help you equip your dream kitchen with quality, energy-saving Amana built-in appliances: Radarange® microwave ovens, refrigerators, freezers, ranges, ovens, cooktops and Radarange Plus™ products. **Amana Refrigeration, Inc. Price, 50 cents.**

2. Remodeling With Windows and Gliding Doors. Andersen Concept IV™ shows how to add big beautiful glass areas to your remodeling *without* significantly increasing heating costs. This colorful 12-page folder explains its application in 12 major United States climates. **Andersen Corporation. Free.**

3. "Windows and Gliding Door" Answers From Andersen. Full-color 24-page booklet answers questions about windows and gliding doors in new construction, remodeling or replacement. Sections on planning, angle bays and bows. Description and photographs of Andersen wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

4. Window Shopping, Volume I. Complete guide to planning and buying window treatments. Covers draperies, curtains, stylish alternatives, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring how-to, photos of over 200 colors and patterns. Full-color, 132-pages. **Kirsch Co. Price, $3.**

5. Kohler Elegance. Forty-four pages of colorful ideas for your bathroom, powder room and kitchen—whirlpool baths, spas, environmental enclosures, fiberglass shower coves, bidets, decorative faucets, kitchen sinks, faucets and more. Booklet helps with product selection, color coordination and decorating ideas. **Kohler Co. Price, $2.**

6. Marvin Windows Idea Brochure. Illustrated with four-color photos and renderings showing how the size and style of windows make an impact on the appearance of your home. Information on how window construction can affect energy efficiency and maintenance is also provided. **Free.**

7. Marvin Windows Replacement Brochure. Describes made-to-order windows and their special energy-saving features. Brochure includes case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made-to-order. **Free.**

8. Marvin Terrace Door. A hinged patio door constructed of Ponderosa pine is a beautiful alternative to aluminum sliding doors. New brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows. Free.**

9. Windows of the World™. An extraordinary window decorating publication, with over 100 pages of full-color room settings and window furnishings. Complete guide on how to design, measure, select, make and install window treatments. **Newell Window Furnishings. Price, $3.50.**

10. Living With the Sun. Color booklet explains in layman's terms the planning, construction and operation of passive solar design operating in a variety of climates and geographical locations. **PPG Industries. Price, $1.**

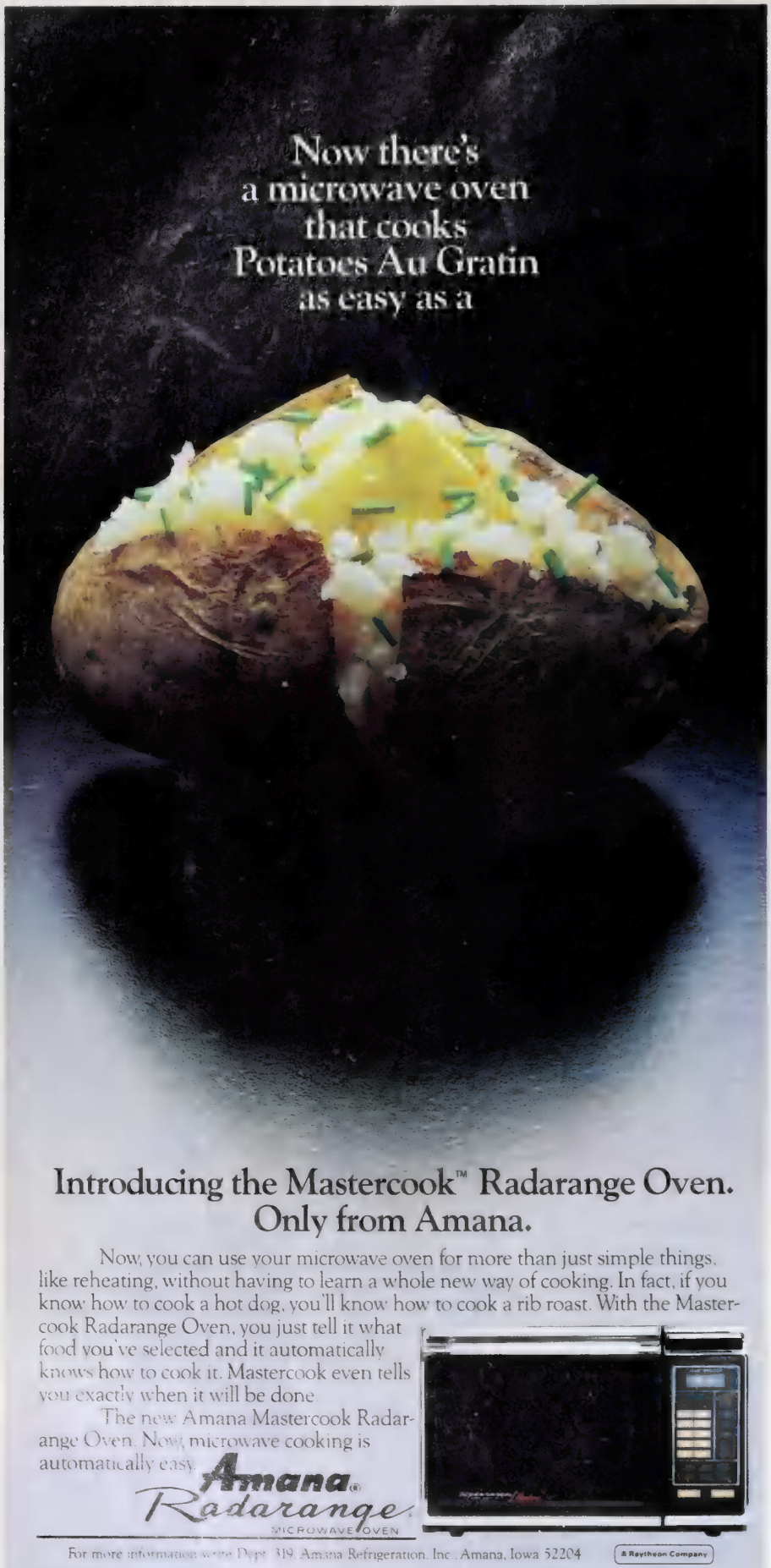
11. Fashion Kitchens. Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co. Price, $6.**

12. Feelin' Fit Feels So Good! Get tips on diet, exercise and sleep from 32-page booklet from Serta, known for Perfect Sleeper mattresses. Includes log to monitor progress. **Serta, Inc. Price, $1.**

13. Elegance in Home Refrigeration. Built-in refrigerator/freezers in many styles. Individual units and automatic icemakers are shown with specifications in this folder. There are several kitchen settings in full color. **Sub-Zero Freezer Co. Free.**

14. Free Building & Remodeling Information & Gifts. New "National Directory" tells you how to get and where to write for hundreds of free gifts, samples, layouts, building and remodeling plans, aids, books, government benefits, low-cost loans and much more. **Weiss & Daughters. Price, $1.99.**

15. "Appliances! Appliances!" From White-Westinghouse. Twenty-eight-page catalog designed to help consumers make the right decision when purchasing a major appliance. Colorful catalog full of helpful tips to assist buyers in determining the appliances best suited for their needs. **White-Westinghouse Appliance Co. Free.**►



PRODUCT INFORMATION

Continued from page 180

40 percent polyester, 250 Count—Cannon Mills (M), 1271 Avenue of Americas, NY 10020, Macy's, San Francisco; Bullock's, Los Angeles; Rich's Atlanta; Bloomingdale's, New York. *9.* **Gray with white stripe twin sheet,** fitted, $70; **European square pillowcase,** 26 inches, solid red or grey, 100 percent dyed peigne cotton yarn woven in France, Day For Night Collection—Ad Hoc Softwares (R), 410 W. Broadway, NY 10012. **Scallop-edged pillowcase,** $19; king, also available as: **twin flat,** $47 **twin fitted,** $41; **queen flat,** $57; **queen fitted,** $53; **king flat,** $72; **king fitted,** $66; **European shams,** $32 each; 50 percent cotton/50 percent polyester, Perle (grey) and Jacinthe (lavender/blue), available in full bed set—Descamps (R), 723 Madison Ave., NY 10021. **White hand towel**—Ludwig Beck (R), Trump Tower, 725 Fifth Ave., Level D, NY 10022; Munich, West Germany. *10.* **Night Jaguar, Night Zebra, Night Tiger,** 50 percent cotton/50 percent polyester sheets, also: **pillowcases, comforter, European square pillow sham, tailored petticoat, duvet cover, breakfast pillow, neckroll pillow, reversible bedspread, shower curtain, co-ordinating bath ensemble, bath sheet, bath rug**—Martex/West Point Pepperell (M), 1221 Avenue of Americas, NY 10020, att: Consumer Division *11.* **Blush/Peach Plaid blouson curtain,** polyester/cotton blend, 80 by 105 inches adjustable length, The Halston III Collection, $60 per pair, Spring/Summer 1984 catalog; **comforter, sheets, shams, decorative pillows available; prepasted vinyl coated wallpaper, double roll,** $20, JCPenney Spring/Summer 1984 catalog; **Window Blind, fine filament polyester,** woven linen-like fabric, 72 and 84 inch lengths, varying widths, $100 to $250, JCPenney Spring/Summer 1984 catalog—JCPenney Co. Inc. (R) (MO), Circulation Dept. Box 2056, Milwaukee, WI 53201; catalog (by April 1) $4 plus sales tax; $5 put towards catalog merchandise when catalog is ordered.

TRAVEL AND DESIGN

●*Page 60* (addresses): **Evergreen Antiques,** 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Roger Lashua Antiques,** Box 101B, Akeley, MN, 56433. **SAS "History & Heritage Tours,"** 138-02 Queens Blvd., Jamaica, NY 11435. **Scandinavian Design,** 1001 Nicollet Ave., Minneapolis, MN 55403. **Pat and Niron Virch,** 1506 Lynn Ave., Marquette, MI 49855. **White Horse Antiques,** Montauk Highway, E. Quogue, NY 11959.

DECORATING WITH SHEETS

●*Pages 90 and 91:* **Sofa and window fabric, "Diana's Royal Plaid" sheets** designed by Diana Vreeland, 50 percent cotton/50 percent fortrel polyester, supercale plus, 200 count—Wamsutta

(Continued on page 187)

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PRODUCT INFORMATION

Continued from page 182

(M), Wamsutta Home Products, 111 W. 40th St., NY 10018, att: Consumer Affairs. **Sofa upholstery, window shades and napkins** executed by Michael Jean Spaeth. **Daybed sofa,** a Billy Baldwin design; at LCS, 1059 Third Ave., NYC 10022. **Fledermaus chairs** designed by Josef Hoffmann—ICF (T), 305 E. 63rd St., NY 10021. **Fledermaus tables,** $350 each—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Assorted tabletop items** including china fruits, vegetables, pitcher, plates, cups, saucers, glass wine glasses, flatware all by Larry Laslo for Mikasa (M), 1 Gilbert Drive, Secaucus, NJ 07094, att: Service Center.

●*Page 92:* **Katja sheets in stripes, checks and triangles** 50 percent polyester/50 percent cotton blend, 180 count, red, blue, black; **sheets, pillowcases, comforter, shams** available in fine department stores nationwide. **Hand-woven blanket** (early 19th c.)—Thos. K. Woodard American Antiques and Quilts (R), 835 Madison Ave., NY 10021. E. 78th St., NY 10021.

●*Page 93:* Issey Miyake Suna Indigo sheets, comforter, shams—Cannon Royal Family, 60 percent cotton/40 percent polyester, Comfortcale, 200 count—Cannon Mills, 1271 Avenue of Americas, NY 10020, att: Consumer Sales. **Chair and stacking pillows upholstery** by Michael Jean Spaeth. **Down pillows**—Scandia Down Shops (R), 1011 Madison Ave., NY 10021. **Red trapper blanket,** 85 percent wool, 15 percent nylon, red with black stripe *(not shown)*—Laytner's Linen (R), 996 Lexington Ave., NY 10021. Bamboo trunks: $175, $150, $125—Lord & Taylor (R), 424 Fifth Ave., NY 10016. **Braun clock**—Bloomingdale's (R), 1000 Third Ave., NY 10021. **Red container**—Azuma (R), 666 Lexington Ave., NY 10022. **Red tray and glass mug**—Pottery Barn (R), 117 E. 59th St., NY 10022.

●*Page 94:* **Flower Pots sheets** for balloon shades, by Springmaid 65 percent cotton/35 percent polyester; **Sea Pine and English Rose sheets** for settee cushions, by Springmaid 65 percent kodel polyester/35 percent cotton—Springs Industries (M), Consumer Fashion Division, 104 W. 40th St., NY 10018. **Balloon shades, appliqué pillows and tablecloth** made by Michael Jean Spaeth. **Isabelle china on** table—Bernardaud Limoges (M), 41 Madison Ave., NY 10016. **Blue Ridge, Woodard Weave rug,** 6 by 9 feet—Thos. K. Woodard American Antiques and Quilts, 835 Madison Ave., NY 10021. **Round white tablecloth,** 72 inches, placemats and napkins—Cherchez (R), 864 Lexington Ave., NY 10021. **Antique wicker chairs, white plant stand, small antique bench in corner**—Ann-Morris Antiques (T), 239 E. 60th St., NY 10022. **Swedish antique stove**—similar style stoves available through Lynn Barkinge (MO), 215 Godwin Ave., Box 115, Midland Park, NJ 07432. **Boxwood, flowering plants**—Salou (R), 454 Columbus Ave., NY 10024; Ronaldo Maia (R), 27 E. 67th St., NY 10021. **Ficus trees**—Schweinfurth Florist Inc. (R), 63 North Van Dien Ave., Ridgewood, NJ 07450.

●*Page 95:* **"Tribal Tapestry" sheet** dust ruffle fabric, a Collier Campbell design, 50 percent cotton/50 percent dacron polyester, 180 threads; **Grape sheet bedspread fabric** and **Desert Sand sheet bed pillows fabric,** 50 percent cotton/50 percent polyester, 180 count—Martex, West Point Pepperell (M), 1221 Avenue of Americas, NY 10020. **Curtains, tableskirts, bed coverings, matching accessory items**—Anne-Monique Kalognomos, Custom Seamstress Wells Road, New Milford, CT 06776. Additional on-site assistance from Glen and Casey Rhodes. **Painted sisal rug and upholstered screen** by Michael Jean Spaeth. **Cricket table, antique wicker chaise**—Ann-Morris Antiques (T), 239 E. 60th St., NY 10022. **Akari paper lamp** by Isamu Noguchi—George Kovacs Lighting Inc. (T), 831 Madison Ave., NY 10018. **Duvet, full size**—Scandia Down Shops, 1011 Madison Ave., NY 10021. **Side table lamp**

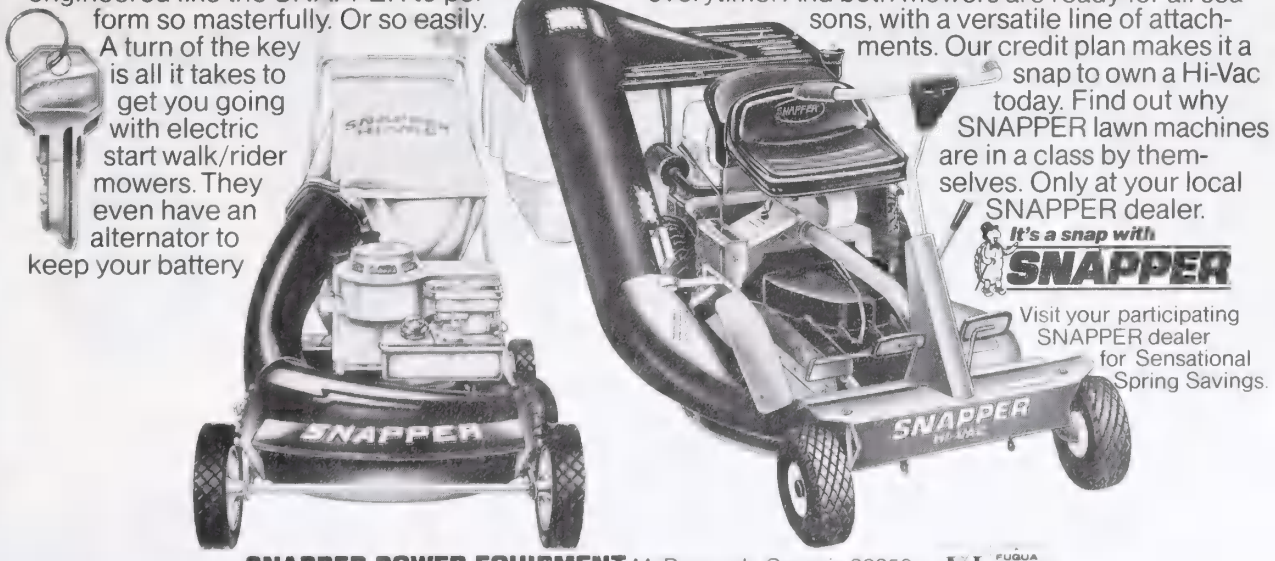
(Continued on page 189)

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PRODUCT INFORMATION

Continued from page 187

by Mirak, adjustable height: closed 10 inches high, opened 17 inches high, gun-metal color—LCS (T), 1059 Third Ave., NY 10022.

●*Pages 96 and 97:* **Sir Terence Conran's Reason sheets, comforter** (reversible), **shams, cases, dust ruffles** from the **Millennium Collection,** 50 percent cotton/50 percent polyester; **Canterbury Oxford** sheets, 50 percent cotton/50 percent polyester, light blue, pink, yellow, white—Dan River Inc. (M), Home Fashions Division, 111 W. 40th St., NY 10018, Consumer Sales. Millennium Collection available at Macy's, San Francisco; Robinson's, Los Angeles; Carson Pirie Scott, Chicago; Hudson's, Detroit; Bloomingdale's, New York. Also at Conran's stores. **Bed hangings, sofa upholstery**—Anne-Monique Kalognomos, Custom Interior Seamstress, Wells Road, New Milford, CT 06776. **Evening Star pieced quilt, c. 1920,** blue and white, 72 by 80 inches—American Hurrah (R), 766 Madison Ave., NY 10021.

●*Pages 98 and 99:* **Designer:** Stanley Hura And Beau Maas, 14 Sutton Place South, #4F, NY 10022. **Gazebo-patterned sheets and Gloria's Fancy white on white patterned sheets, bow-tied ribbons,** The Gloria Vanderbilt Home Furnishings Collection, Tastemaker by Stevens, 80 percent polyester/20 percent cotton; **pillow-cases, comforter, shams, boudoir pillows, Priscilla curtains, dust ruffle** (two-layered ruffles shown)—Gloria Vanderbilt Home Furnishings Inc., 1185 Avenue of Americas, NY 10036. **wing chair, sofa, bench upholstered with white sheets** Pearson (M), Division of The Lane Co., East Franklin Rd., Altavista, VA 24517. **White eyelet ruffled pillows**—L.F.K. (R), 14 Post Road East, Westport, CT 06880. **Gulistan wall-to-wall carpet,** Moments Delight in Orchid—J. P. Stevens (M), 1185 Avenue of Americas, NY 10026. **Rag rug**—ABC Carpet (M) (R), 881 Broadway, NY 10003. **Mirror, sconce, garden seat, clock, pine chest, bamboo table**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Reproduction Chippendale chair**—Kings Antiques Corporation (T), 88 University Place, NY 10003. **Tree**—Terrestris Greenhouses Inc. (R), 409 E. 60th St., NY 10021.

A HOUSE THAT BURSTS WITH COLOR

Designer—Alexandra Stoddard Inc., 100 Park Ave., Rm.# 2606 NY 10017.

●*Pages 100 and 101:* **Joy** fabric, 100 percent cotton—Manuel Canovas Inc. (T), 979 Third Ave., NY 10022. **Antique quilt and quilted pillows**—Alexandra Stoddard Inc., 100 Park Ave., NY 10017. **Coffee table**—Habitat International (T), 150 E. 58th St., NY 10155.

●*Page 102:* **Stair and floor rugs** by George Wells Rugs, Inc., 565 Cedar Swamp Road, Glen Head, NY 11545 *(For more on his rugs see HB Lookout.)*

●*Page 103 (top):* **Warming oven and range**—Whirlpool Corp. (M), 2000 US 33 North, Benton Harbor, MI 49022. **Refrigerator/freezer**—Sub-Zero Freezer Co. Inc. (M), PO Box 4130, Madison, WI 53711. **Grill**—Jenn-Air Corp/ (M), 3035 Shadeland, Indianapolis, IN 46226. **Stools with painted seats**—Weg Gallery (R), 1100 Madison Ave., NY 10028. **Hooked rug** on wall by George Wells Rugs, Inc. (R), 565 Cedar Swamp Road, Glen Head, NY 11545. *Bottom:* **Table and chairs**—The Wicker Works (T), 650 Potrero Ave., San Francisco 94110. **Mirrored frames**—Pizazz (R), 1510 W. 15th St., Amarillo, TX 79102. **Botanical paintings by Lord Alastair Gordon** *(in dining room)* Alexandra Stoddard Inc., 100 Park Ave., NY 10017.

●*Page 104:* **Bed and tree-stump-base side table** both by London Marquis—LCS Inc. (T), 1059 Third Ave., NY 10022. **Antique quilt**—Alexandra Stoddard Inc., 100 Park Ave., NY 10017. **Sheets and bed linens**—Léron Linens (R), 745 Fifth Ave., NY 10022. **Curtain fabric**—D. D. Tillett (T), 170 E. 80th St., NY 10028.

●*Page 105:* **Nono Au Cannet sofa and chair fabric,** 100 percent printed glazed chintz, 50 inches wide, 27-inch repeat, a Paule Marrot Design made in France—Stroheim & Romann (T), 155 E. 56th St., NY 10021. **Rug** by George Wells Rugs, Inc. (R), 565 Cedar Swamp Road, Glen Head, NY 11545. **Contractor and painter:** W. T. Cooke & Son, 706 South Georgia, Amarillo, TX 79104.

ONE SMASHING SPACE

Designers: Shelly & Janet Rosenberg, 511 Highland Ave., Upper Montclair, NJ 07043.

●*Pages 106 and 107:* **Drawing on mantel and painting** by Stan Taft 258 Middle River Rd., Danbury, CT 06810. **Vertical blinds**—CBS (M), 2447 White Plains Rd., Bronx, NY 10467. **Flooring**—Designed Wood Flooring Center (R), 281 Lafayette St., NY 10012. **Upholstery**—Omega Upholstery (R), 84 North 9th St., Brooklyn, NY 11211. **Rickshaw silk fabric on throw pillows, Laotian Ikat silk fabric** on chair cushions—Jack Lenor Larsen (T), 232 E. 59th St., NY 10022. **Wool-worsted fabric on sofa cushions**—Design/ Tex Fabrics Inc. (M), 56-08 37th Ave., PO Box 7708, Woodside, NY 11377. **Wicker and antiques,** collection of Shelly & Janet Rosenberg, 511 Highland Ave., Upper Montclair, NJ 07043.

(Continued on page 190)



IDEAS IN DECORATING

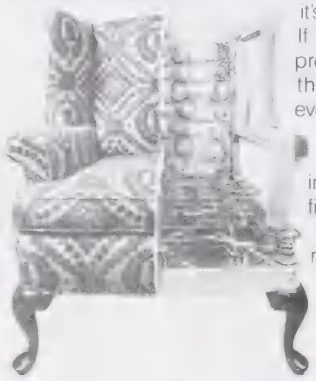
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Lloyd Bell
Interior Designer, F A S I D

Many consumers believe reupholstery is a superficial affair. And that all it involves is putting new fabric on an old sofa or chair. To the contrary. Reupholstery is an inside-out, bottom to top job and it can transform an old piece into a real beauty.

THE INSIDE STORY. Your upholsterer starts with the frame. If it's good, so much the better. If it has weak spots, a good professional can strengthen them. Some upholsterers even replace support pieces that are loose or missing. They re-tie the springs. Put in new webbing. Apply new filling and padding to restore the shape of the piece like new. And you save on the cost of the frame which is what you paid good money for in the first place. Reupholstery works on many levels and uses diverse materials. Like nylon or jute for webbing; polyurethane, cotton, or down for fillings. You can get to know which are used. Why one is more appropriate than another. And what it costs. All you have to do is ask.



VALUE MAKES A COME-BACK. Reupholstery is all hand craftsmanship. In the hands of a good professional, your re-created piece is on a level with a custom-made. And the economics make sense. On a large piece, like a sofa, with a quality fabric, the savings (estimated by a reputable workroom) can be 15% to 25% less than the price of a good ready-made.

IMPORTANCE OF FABRIC. Reupholstery also offers more than a superficial choice of fabric. The variety is so abundant in colors and textures, you can wind up with a decorator fabric and still save on the total cost of the job.

INNOVATIVE NAUGAHYDE.® Many fabrics today offer advantages in wear, styling and cleanability. And one of them is soft, supple Naugahyde® The colors come as a surprise—over 600—in decorator tones like Claret, Persimmon, Woodrose, Heather Blue, Navy and a wide range of beiges, browns, russets, black. Naugahyde has the rich leather look that's currently in fashion, and an appealing soft hand. It drapes and tucks fluidly, lends itself to all styles of furniture, and is uniquely cleanable. It's spot and stain resistant and spills wipe clean with a damp cloth. Most important, Naugahyde gives hearty, long wear.

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THE HOMEOWNERS GUIDE TO REUPHOLSTERY, FROM

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Naugahyde® is a Uniroyal registered trademark for its quality vinyl fabric.

PRODUCT INFORMATION

Continued from page 189

●*Pages 108 and 109:* **Mural** designed by Shelly & Janet Rosenberg in collaboration with Stan Taft. Marble cigarette table—Knoll International (M), 655 Madison Ave., NY 10021. *Background area:* Sofas—Stendig Inc. (M), 410 E. 62nd St., NY 10021. **Aalto table in front of sofa**—Scandinavian Design Inc. (M), 127 E. 59th St., NY 10022.

●*Pages 110 and 111:* **Dining table**—Stendig Inc. (M), 410 E. 62nd St., NY 10021. **Greenhouse glass**—Lord & Burnham (M), PO Box 255, Irvington, NY 10533. **Installation**—Twin Ponds Greenhouses (R), RD3 Compton Rd., Sussex, NJ 07461. **Painting** by Stan Taft 258 Middle River Rd., Danbury, CT 06810. *Left:* **Kitchen and bath cabinets** custom designed by Shelly & Janet Rosenberg. **Plastic laminate** #866, Smoke-Lamin Art Inc. (M), 1330 Mark St., Elk Grove Village, IL 60007. **Whirlpool tub**—Jacuzzi Whirlpool Baths (M), PO Drawer J., Walnut Creek, CA 94596. **Tile**—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446. **Sink and fixtures**—Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044.

GEARING UP FOR SUMMER LIVING

●*Pages 112 and 113: 1.* **Lounge chair** #950406, Sea Island collection, 24 by 30½ inches high, seat 16½ inches high, heavy gauge aluminum with weatherproof Ele-tex sling seats—Woodard Inc. (M), 2951 28th St., Suite 2050, Santa Monica, CA 90401. *2.* **Palm Beach white lacquer sun couch;** cushion also in blue and white, blue and green, turquoise and navy, yellow and white, all white; chaise alone, $465, mat alone, $235, hood alone, $275—Triconfort (T), 200 Lexington Ave., NY 10016. **Beach towel** #56151, 100 percent cotton, orange, yellow, black, royal blue, purple, hot pink, turquoise, green and red stripes on white, by Allen International—Bloomingdale's (R), 1000 Third Ave., NY 10022. *3.* **Picnic basket** has three large rectangular Tupperware containers, three plastic jars, three vacuum bottles, salt and pepper shakers, made in England by Brexton—Chelsea Passage, Barney's NY. 111 Seventh Ave., NY 10011. **Picnic table and benches** in all nautral wood finish—Yu Shan Co. U.S.A., Ltd. (M), 166 Railroad St., Huntington Station, NY 11746. *4.* **Dallas cart** #254 with white steel body also in white and yellow—Emu/USA Inc. (T), 1129 Magnolia Ave., Larkspur, CA 94939. **Striped ice bucket,** white with red & black stripes $27; tumblers also with black, blue, pink, yellow, and green stripes 4/$13; tray, 12 by 18 inches in red, blue, pink, yellow, green with white stripes $22.50, Katja Designs—Sigma, the Tastesetter (T), 225 Fifth Ave., NY 10010. *5.* **Canvaslike washable mat,** 68 by 19 inches wide open, 19 by 17 inches folded, Sitzmat—Theo (M), 2359 North Point, San Francisco, 94123. *6.* **Dining chair** #1424 with vinyl straps, 23½ by 17½ by 32 inches high, seat, 17 inches—Tropitone Furniture Co. Inc. (M), PO Box 3197, Sarasota, FL 33578. *7.* **Buffet Arm Lawn Adirondack chair,** painted pine—The Good Life Co. (M), PO Box 121, Itasca, IL 60143. *8.* **Mallorca chair** #3065 also in brown, tables and accessories to match—Emu/USA Inc. (T), 1129 Magnolia Ave., Larkspur, CA 94939. *9.* **Porto-Vino plastic wine & beverage carry-all** #20645, handle lifts up to lock lid, removable wine chiller, two color coordinated wine glasses, also white, yellow, blue, dusty rose, turquoise; **Picnic Hamper** #40505 has four sections: large bottom section for ice and drinks; midsection with seal tight clamp lid for food storage, plastic plates, cups, flatware (four sets); red, white, yellow, blue, dusty rose—Ingrid Ltd. (M), 3601 North Skokie Highway, North Chicago, IL 60064. *10.* **Beach umbrella** #430, Dralon, also blue/white, blue/green, turquoise/navy, yellow/white stripes—Triconfort (T), 200 Lexington Ave., NY 10016.

(Continued on page 192)

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PRODUCT INFORMATION

Continued from page 190

●*Pages 114 and 115: 1.* **Metal three-position table:** dining height, patio height, coffee table height; metal and lacquered wood chairs and stools—Trade Associates Group Ltd. (M), 1470 Merchandise Mart, Chicago, IL 60654; D.F. Sanders & Co. (R), 386 West Broadway, NY 10021. *2.* **Freestanding or table Acrylon umbrella**—Jensen-Lewis (R), 89 Seventh Ave., NY 10011. **Plastic food containers,** clip lock, by Corinne McGrady Designs, small A-4: .09 liters, 7¼ by 4¼ by 2 inches high; B-2: 1.3 liters, 7¼ by 4¼ by 3¼ inches high; C-5: 2.8 liters, 10¼ by 6½ by 3¼ inches high; D-3: 4.5 liters, 10¼ by 6½ by 4 ¾ inches high, available by mail, $1.50 shipping and handling—Brightside Designs (M), 29 Brightside Ave., East Northport, NY 11731. **Portable Cool Box,** polypropylene outside/polystyrene inside, 16 by 11½ by 9 inches deep—Conran's Mail-Order Dept. (R), 160 E. 54th St. HB4PR, NY 10022. *3.* **Beach towel** #56151 100 percent cotton, orange, yellow, black, royal blue, purple, hot pink, turquoise, green, red stripes by Allen International—Bloomingdale's (R), 1000 Third Ave., NY 10022. *4.* **Red light weight unbreakable vacuum bottle** #HSC 350 0.35 liter, **yellow vacuum bottle,** 0.9 liters, $35 stainless steel inside and out, wide mouth, non drip pouring spout, removable adjustable strap—Nissan, a Subsidiary of Japan Oxygen Inc. (M), 2330 Grand Ave., Long Beach, CA 90815. **Rope swing**—Jensen-Lewis (R), 89 Seventh Ave., NY 10011. *5.* **Iron chair,** 20 by 18 by 36 inches high, Promenade Grouping, Yesteryear Collection—Lyon-Shaw (M), PO Box 1597, Salisbury, NC 28144. *6.* **Barbecue tool set tongs,** $10; **spatula,** $8; **fork,** $8; **natural bristle brush,** $8; handles, 22 inches long, rawhide loop, set gift wrapped with recipes—Sassafras Enterprises Inc. (M), PO Box 1366, Evanston, IL 60204. *7.* **Versailles Bench,** lacquered beech wood, also in natural ash, and in vanilla, blue, pink, gray, lavender, ebony, mahogany, light natural lacquer finish, 50 by 22 by 17 by 30 inches high, matching chair, designed by Mr. & Mrs. Haubold, West Germany—Elegance Furniture Inc. (M), PO Box 428, High Point, NC 27261. **Banana Palm tree** #31-105, base 6 inches, branches, 38 inches; Macao bird #31-1009—Arthur Court Designs (T), 200 Lexington Ave., NY 10016.

BUZZING WITH CREATIVITY

●*Pages 122 and 123:* **All 19th c. majolica and contemporary pottery**—Gordon Foster (R), 1322 Third Ave., NY 10021. **Tablecloth** designed by Primrose Bordier available in several sizes—Descamps (R), 723 Madison Ave., NY 10021. *Some sources for exotic seeds:* J. A. Demonchaux Co., 827 North Kansas, Topeka, KS 66608. Le Jardin du Gourmet West Danville

(Continued on page 194)

TOOLS FOR LIVING®

SKYWATCH



Skywatch is a screw-in photoelectric adapter that will turn your outside light on and off automatically. Its distinctive feature is omnidirectionality, so it operates on the basis of ambient light. (Unidirectional photocells frequently set the light flickering — on in the darkness, off again immediately as it picks up its own reflected light, then on again *ad infinitum.*) Skywatch can be used in any weatherproof upright outdoor light fixture — post lantern, driveway, gateway, garden, dock lights, etc. The automatic control turns the light on gradually as darkness falls, off gradually with dawn. Skywatch is U.L. approved, backed by the manufacturer's 1-year limited warranty, and costs **$15.00** ($2.95) #A732. This unit cannot be used upside down without risk that bulb heat will damage the sensitive electronics.

DUST-MAGNETS™

The lambswool duster has long been a useful, durable and superior household tool. We can send you a group of four lambswool dusters for the fantastic low price of **$16.00** ($2.95) #A783. Buying the group saves you $9.90, it's almost like getting one duster free! The group consists of our standard 27″ long duster, a bent-handled model for hard to reach shelves and two mini-dusters for dusting delicate items. On its own lambswool actually attracts and holds dust like a magnet. We also offer the dusters individually: standard 27″ for **$7.00** ($1.95) #A780, bent-handled for **$8.00** ($1.95) #A781 or two mini-dusters for **$8.00** ($1.95) #A794.



PORTABLE PLAYSPACE



The Crawl-Space puts the typical playpen to shame. It provides nearly twice the play area at half the weight with a fraction of the moving hassle. The jointed eight-panel design allows a multitude of configurations so it fits anywhere in the house even around corners, enclosing a 16 sq. ft. protected play area. In seconds it folds up into a neat secure 24″ x 24″ x 4½″ package that carries (or tucks away) as handily as a shopping bag. It goes anywhere, room-to-room, upstairs or down, indoors or out with an absolute minimum of fuss and bother. It is also safer than the wooden accordian style yard corrals, which risk a baby climbing or getting a head caught between the rails. The Crawl-Space is made of chrome plated steel tubing with vinyl skirting, polyester netting, and ratchet hinges that protect against a child changing the configuration once it has been set up. Crawl-Space is *available only through Tools for Living,* is recommended for children up to 20 months and costs **$49.00** ($6.95) #A962.

BLIND CLEANER



California designer has finally solved [illegible] of how to clean venetian blinds. [illegible] roller fingers, 4″ long and covered [illegible] lambswool that picks up and [illegible] dirt. Pull the trigger and the [illegible] enough to slip over the blind slats [illegible] slats or 3 conventional 2″ slats). Re[illegible] trigger and the slats are held firmly be[illegible] cleaning rollers. Then move the clea[illegible] back and forth along the blind, release and g[illegible] the next set of slats. When soiled, the cleani[illegible] rollers can be removed and washed. These revolutionary blind cleaning tools cost **$9.00** ($1.95) #A787.

GIVING DUST THE BRUSH

Saving energy means paying attention to the small things around the house — like the refrigerator coils. Simply cleaning the coils can reduce your refrigerator's electric consumption as much as 10%. This brush, angled and with tapered bristles, is designed to clean deep in the coils where vacuum cleaners and dust cloths won't reach. It is a full 27″ long with 12″ of bristles and a sturdy 15″ wooden handle. **$8.00** ($1.95) #A427.



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PRODUCT INFORMATION

Continued from page 192

VT 05873. Gurney's Seed and Nursery Co., Yankton, SD 57079.

KITCHEN ESSENTIALS

●*Page 130:* (addresses): **Corning Glass Works,** Corning, NY 14830. **Cuisinarts,** 411 W. Putnam Ave., Greenwich, CT 06830. **The Maytag Co.,** Newton, Iowa 50208. **Vege-Paper,** PO Box 7459, Oxnard, CA 93031. **Williams-Sonoma,** Mail-Order Dept., PO Box 7456, San Francisco 94120-7456.

GARDEN GUIDE

●*Page 150:* Mail order sources for dwarf and miniature fruit trees *(send for free catalogs)*—**Stark Bros. Nurseries and Orchards Co.** Louisiana, MO 63353-0010. **Jackson & Perkins Co.** Dept. HB Medford, OR 97501. **W. Atlee Burpee Co.** Dept. HB 300 Park Ave. Warminster, PA 18974. **Henry Field Seed & Nursery Co.** 407 Sycamore Shenandoah, IA 51602. **Kelly Bros. Nurseries, Inc.** Maple St. Dansville, NY 14437. **Gurney's Seed and Nursery Co.** 2nd & Capitol Yankton, SD 57079. **J. E. Miller Nurseries, Inc.** West Lake Road Canadaigua, NY 14424.

REMODELING AMAZING ADD-ONS

●*Page 153:* **Picket blue and white stripe and yellow and white stripe fabric,** 100 percent cotton—Marimekko (R), 7 W. 56th St., NY 10019. **Covers for sofa, chair and pillows** made by Design Way (R), 230 E. 59th St., NY 10022. **White damask tablecloth,** 63 inches square—Descamps (R), 723 Madison Ave., NY 10021. **Rag runner,** 100 percent cotton—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **White cylinder candles**—Lenox Candles (T), 41 Madison Ave., NY 10016. **White pickled-wood service plate** by Phillip Mueller—Bergdorf Goodman (R), 754 Fifth Ave., NY 10019. **Pickled finish baskets**—Palacek Imports (T), 101 Kansas St., San Francisco 94103. **Asparagus ferns and ficus tree**—White House Florist (R), 966 Boston Post Road, Guilford, CT 06437.

●*Page 157:* **Trestle table and chairs**—White Horse Antiques (R&T), Montauk Highway, E. Quogue, LI 11942. **Primeur blue porcelain dinner plates and soup dishes** made by Rorstrand—Kosta Boda (T), 225 Fifth Ave., NY 10010; Cachet (R), 97 Central St., Wellesley, MA 02181; Bodanica Imports (R), 750 Girard Ave., LaJolla, CA 92038 and 118 East (R), 924 Nicollet Mall, Minneapolis 55402. **Blue checked glass towels** #GL5, 100 percent cotton, 20 by 30 inches—The Ulster Weaving Co. Ltd. (Importer), 148 Madison Ave., NY 10016. **Rag runner and crocks**—Evergreen Antiques (R), 124 Third Ave., NY 10021. **Kitchen cabinet glass etchings** by Sandy Moore, 105 Wauwinet Trail, Guilford, CT 06437. **White tea kettle** #1700—TAG trade associates group ltd. (M), 1476 Merchandise Mart, Chicago, IL 60654. **Hearth ceramic bowl** #03-458, 3½ quart, white—Pfaltzgraff Co. (M), PO Box 1069, York, PA 17405. **All-Clad sauté pan** #3403, 3 quart; **saucepan** #3204, 4 quart; **skillet** #3108, 8 inches—All-Clad Metalcrafters Inc. (M), R.D. #2, Canonsburg, PA 15317. **Pickled wood platter,** 20 inches by Phillip Mueller—Bergdorf Goodman (R), 754 Fifth Ave., NY 10019. **Raspberry soup**—Charlotte's (R), 146 Chambers St., New York 10007. **Dried hydrangea wreath,** 24 inches, especially made by Noreen Wint, Lancaster, PA 17602. **Plants and terra-cotta pots, herbs**—The North Guilford Herbary Shop (R), 57 Whitfield St., *(on the green),* Guilford, CT 06437.

●*Page 163:* **Hearth ceramic batter bowl** #03.464, 2 1/2 quart, white; **ceramic mixing bowl** #03.460, white—Pfaltzgraff Co. (M), PO Box 1069, York, PA 17405. **Red and white striped dish towel,** 100 percent cotton—Katja for Cannon's Royal Family Kitchen Collection, 1271 Ave. of Americas, NY 10020.■

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MAKING SPACE

Continued from page 149

lighting well positioned? Is the scale of the furnishings appropriate and harmonious? Is the design successful?

The specifics. Shortly after agreeing to work with you, the designer will probably draw up a contract. Although contracts differ from one designer to another, the agreement typically outlines the extent of the job and the terms of payment. Later on you will receive estimates detailing particular furniture, fabrics and items to be included.

Although there is no set system of fees in the interior-design business, most designers charge clients in one of several ways, or in combination:

- By the hour: Some designers charge by the house when the job is small. Others charge by the hour regardless of the scope of the job.
- Flat fee: Usually arrived at based on the extent of the work and the amount of time the designer gauges it will take to complete the job.

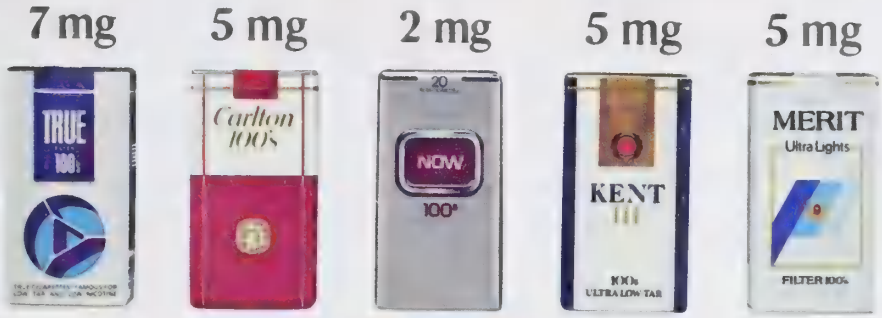
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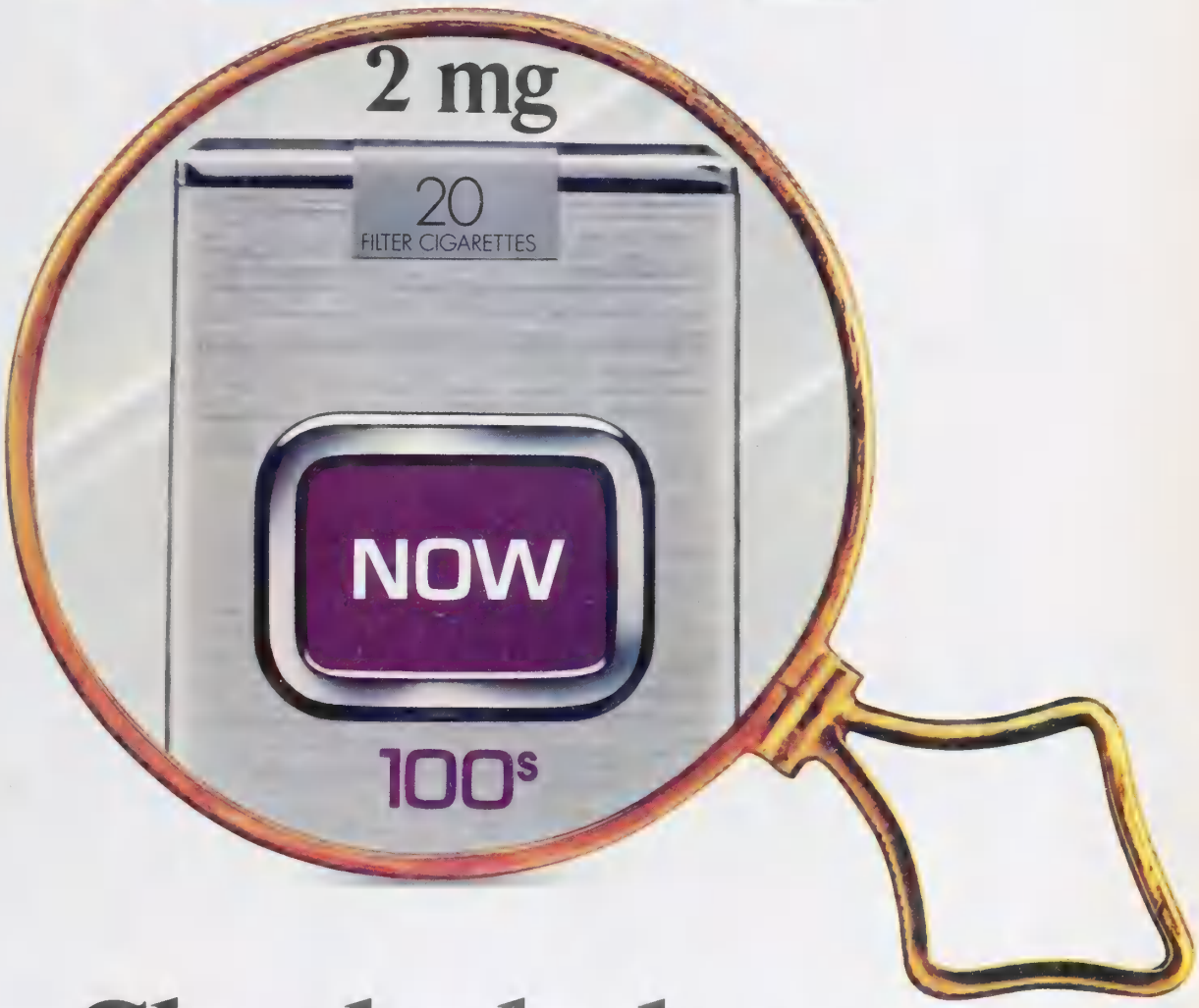
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MAKING SPACE

Continued from page 194

• Percentage: Some designers charge a percentage of what the total job—concept, labor and materials—will cost, usually 20 to 25 percent, as their design fee.

• Mark-up: Say the designer sells you a sofa that is purchased from a professional "to-the-trade" source. The mark-up between the price the designer pays and the price to you, usually 30 to 40 percent, represents the profit he or she makes on the transaction.

Read the contract and all estimates carefully. Never give the go-ahead until you are absolutely clear on the work that will be done. If you don't understand something, ask.

If an item you thought you were getting isn't mentioned, query it. Don't assume that the sofa will be upholstered with a skirt, or the pillows will have Turkish corners, just because you had envisioned it. Always double-check everything.

By the same token, have as clear an idea as possible of what the final job will look like. If you can't comprehend the floor plans and swatches the designer presents, ask to have a rendering or drawing done of the projected room. There will probably be an extra fee for the rendering, but it's worth it if you're having trouble imagining how the room will eventually look.

You may be the one to find the contractor, or the designer may do it, if major renovation is involved. Some designers do have particular contractors they prefer working with and consider supervision of construction work part of their design job.

It is the designer's responsibility to come up with a plan that fits your budget. If the estimates for the job come in higher than the original budget, it's up to the designer to rework the design so that it stays in line with the amount you originally intended to spend.

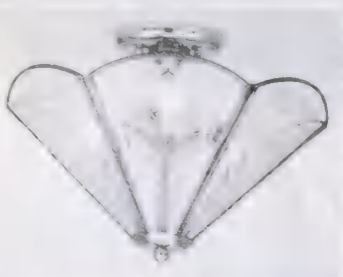
Your role. Realize that an interior designer is one of the last of the custom professionals. The dressmaker, milliner and bootmaker have all vanished. But the interior designer continues to produce custom, one-of-a-kind design work. Custom work takes time.

You should also be aware that an interior designer is an intermediary. He or she relies on a fleet of other professionals—painters, upholsterers and specialized craftsmen—to get the job done. Foul-ups do occur. The sofa may get delayed at the upholsterer's. The painter may get backed up in his work schedule. The custom-dyed fabric that was supposed to be delicate peach could arrive in bright orange. Be prepared for setbacks.

You can sit by passively and let the designer choose everything for you. But if you involve yourself in the process, it will be much more exciting. Most designers welcome the client who shows an active interest as the transformation takes place. Working with the designer to select accent pieces, accessories and antiques is the best way to become involved in the process, since it allows you to add your personality to the environment the professional is creating. And it's a sure way to be entirely satisfied with the final look of the room.■

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JERRY SIMPSON

The screen at left *(also pictured in the room setting on page 95)* is made of three panels of $^3/_4$-inch plywood covered with cotton batting and upholstered with sheets. The panels are joined with simple hinges, found at hardware stores, and decorated with grosgrain ribbon, pinned to create an old-fashioned letter rack.

Our screen has the extra dressmaker touch of a 3-inch strip of solid-colored fabric cut from sheeting and edged with two rows of piping. You can easily omit this trim for a much simpler version of the screen—or wield your staple gun and tack the fabric on with our quick, no-sew technique: First staple a row of piping 3 inches in from the edge of the screen panel so that its unfinished edge faces away from the screen's center. Then staple the trim fabric wrong side down next to the piping so that when you pull it back to the left, you'll have, in effect, a seam. To make the "seam" crisp, lay down a strip of cardboard upholsterer's tape before you staple the fabric. For a plump look, back the trim with cotton batting. Follow the same steps to create the second row of piping that runs around the corner edges of the screen panel: Staple the piping on the board's side, then staple on the trim fabric, wrong side down, along with upholstery tape and batting. Secure the trim by stapling it to the back of the screen.

The grosgrain ribbon, which crisscrosses the letters and memorabilia on our screen, is pinned on. Inspiration for our ribbon pattern came from old trompe l'oeil letter rack paintings as depicted in the book *Trompe L'Oeil Painting* by Miriam Milman (Rizzoli, $27.50). Originally, these letter racks, often made with tape tacked on a wood board, were nicknamed *quodlibetz* or *vide-poches* ("pocket emptyings") because of the eclectic mix of material they often displayed.

For the screen shown, you'll need one double sheet for the trim and two queen-sized sheets for upholstery. However, if you don't want a patterned background, you'll only need one queen-sized sheet because no matching will be involved.■





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House Beautiful has been anticipating and interpreting changes in the life of the American home for 87 years. And the changes have been vast: recurring recessions and recoveries, the higher education explosion and prolific growth in the number of two-career families.

But never have changes come faster and more furiously than they are coming now. These changes are the dramatic new developments in Home Technology. Developments that affect education, financial management, at-home shopping, security, participatory entertainment, energy conservation, child-raising and issues as yet unconceived. The changes can mean enormous savings in time, money and energy. But they bring enormously complicated questions along with them.

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That's where House Beautiful comes in. Our concern is not solely with the hardware, but with the hard choices to be made. When the subject was the new home computers, we developed an informative special section with the leading manufacturer in the field. When the topic was the next generation of home electronics, we collaborated with Science Digest Magazine to explore the possibilities.

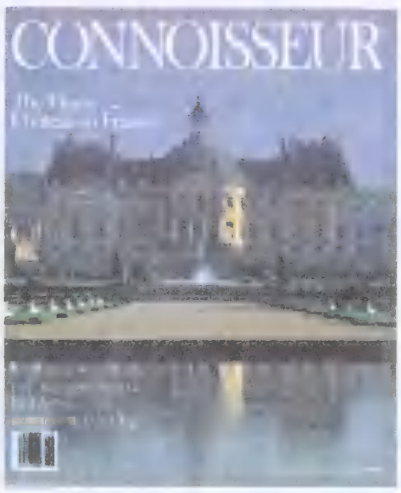
The dialogue has begun in House Beautiful. We cordially invite you to join us. **—D. Claeys Bahrenburg, Publisher**

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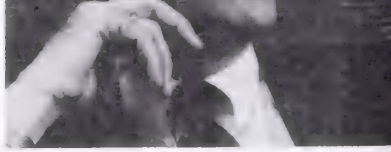
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PATCHWORK QUILT REPAIRS

By SYLVIA SUNDERLIN

Experts in the techniques of patchwork quilt making can refresh old quilts by replacing worn patches with appropriate materials. Some restorers can supply good, old fabrics for either custom restoration or home repairs. Experts also replicate old quilts, using new materials in colors faithful to the original. Other specialists make quilts in sizes adapted to modern beds. Customers inquiring about repairs should supply color photos and, if possible, send a sample of old material. In ordering custom-made quilts, send the name of the pattern desired (if known) dimensions, colors and a color photo of quilt to be copied.

Great Expectations Quilts, 155 Town & Country Village, Houston, TX 77024; (713) 465-7622—A specialty in this well-stocked quilt shop is the custom design of traditional quilts in sizes adapted to modern beds. Craftsmen use both old and new fabrics in traditional patterns and colors. Customer may request color photo of a particular pattern, ("Lone Star," for example), from which to order either quilt in stock or a duplication in wanted colors.

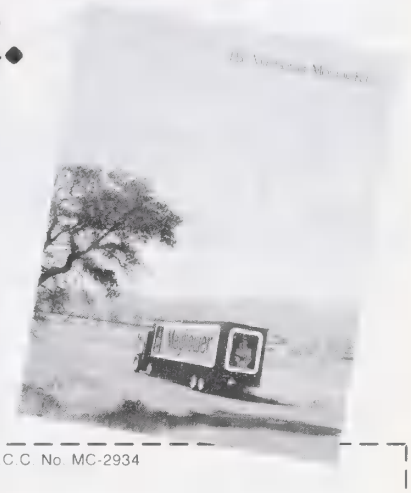
Quilt Connection, 2811 Bellevue Ave., Augusta, GA 30909; (404) 736-7941—Grace Smith operates a search service for antique quilts. Specific requests for a certain pattern should include size wanted, colors and approximate age. She also supplies antique fabric fragments for quilt repair. In ordering, include color photo or scrap of old material (if possible) for optimum matching.

Helene Von Rosenstiel Restorations, Inc., 382 11th St., Brooklyn, NY 11215; (212) 788-7909—This firm of specialists in many kinds of textile restoration offers a comprehensive quilt restoration service. They are experts in hand cleaning and make repairs and replacements where necessary. The firm also duplicates quilts on order, using contemporary fabrics of 100 percent natural fibers in colors similar to original. ■

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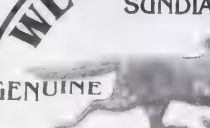
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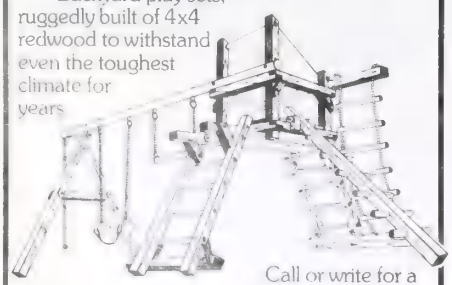
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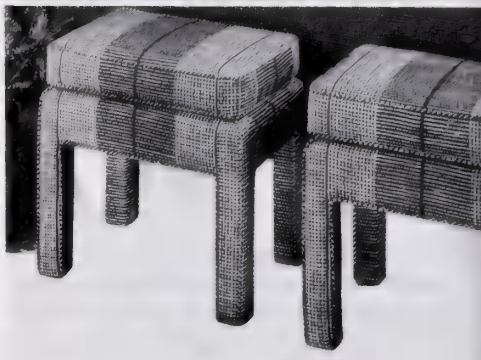
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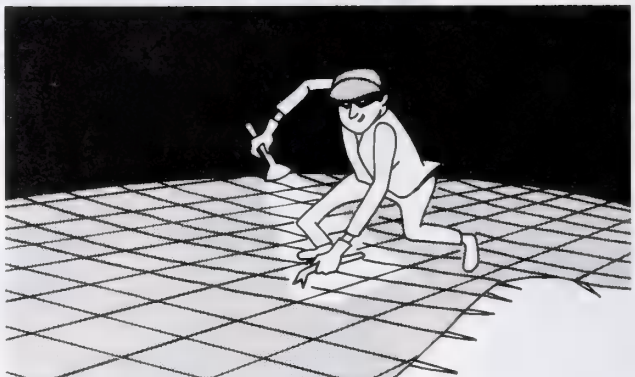


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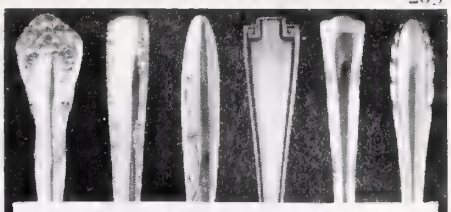
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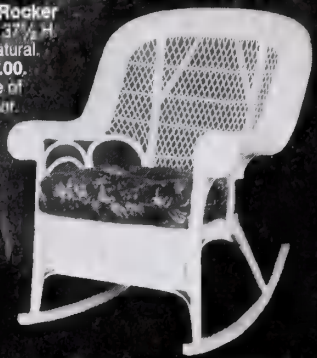
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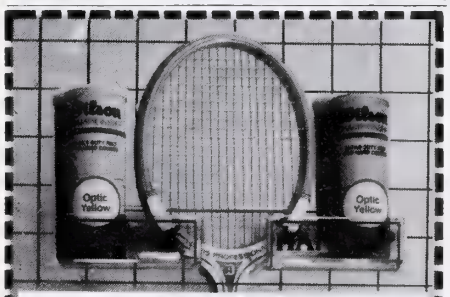
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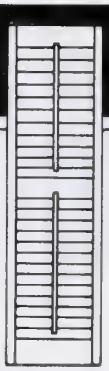
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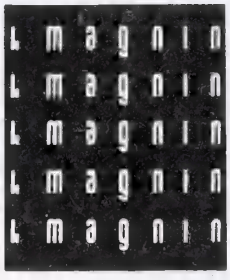
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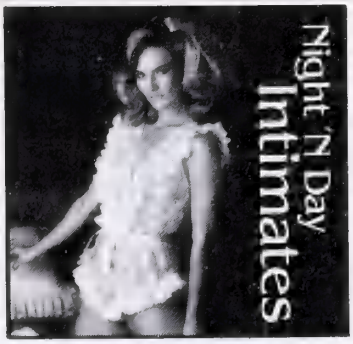
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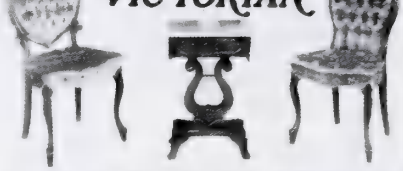
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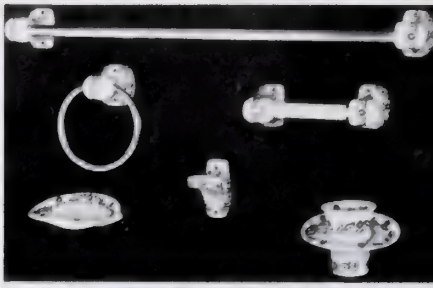


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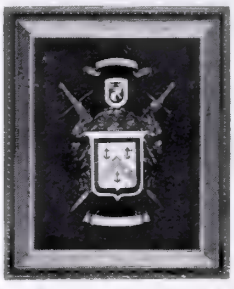


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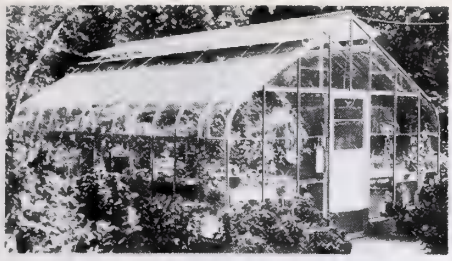
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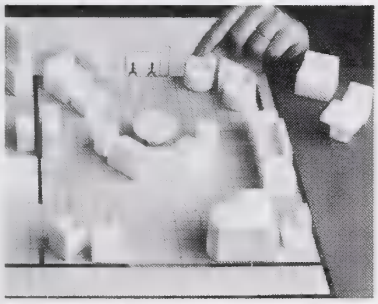
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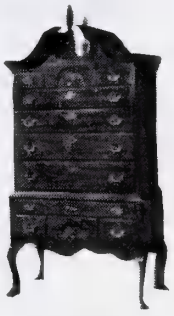
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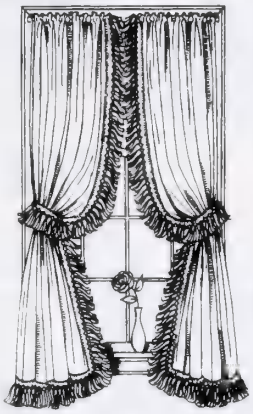
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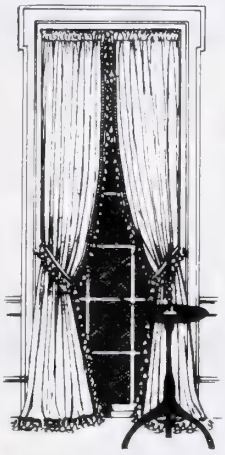
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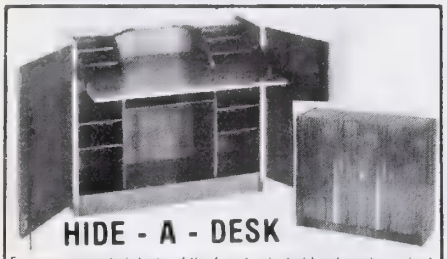
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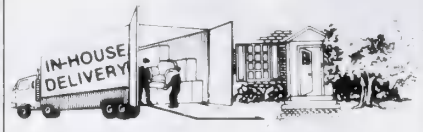
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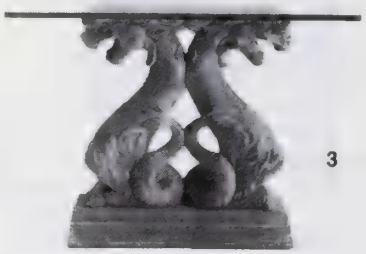
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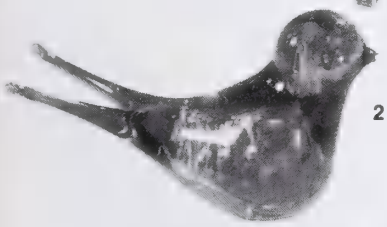
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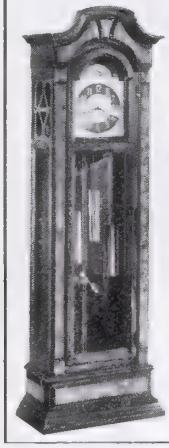
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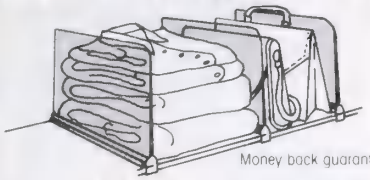
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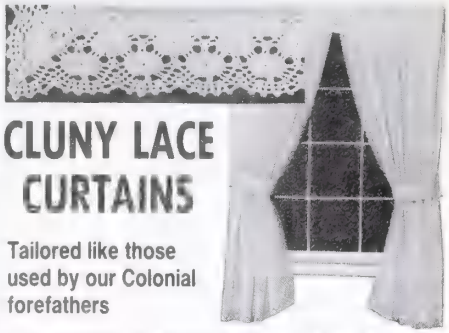
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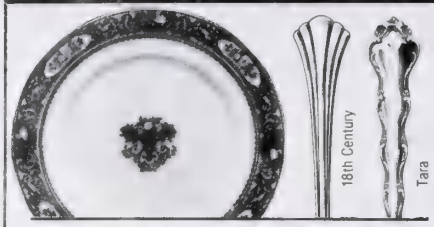
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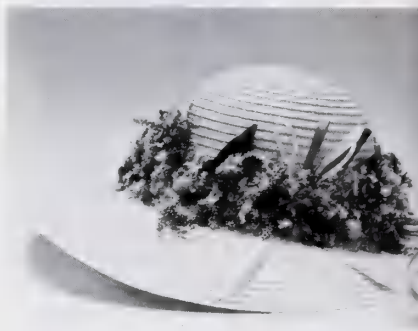
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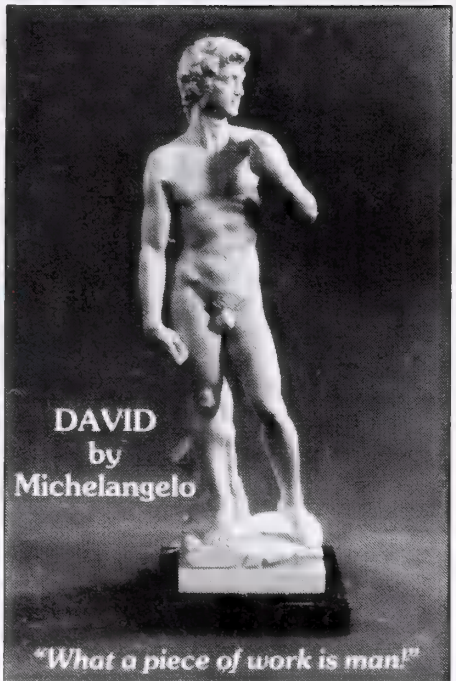
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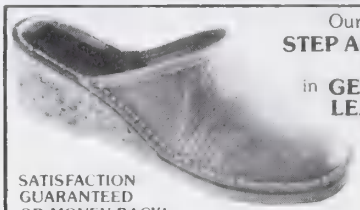
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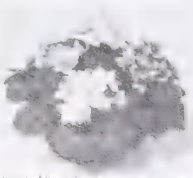
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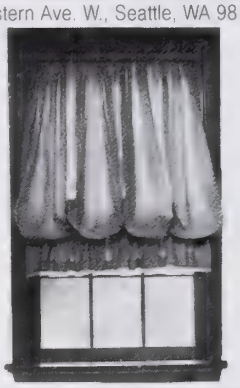
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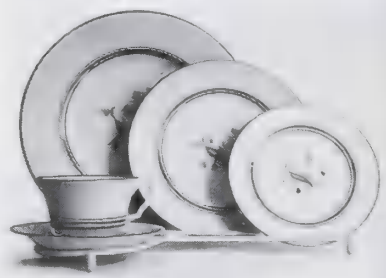
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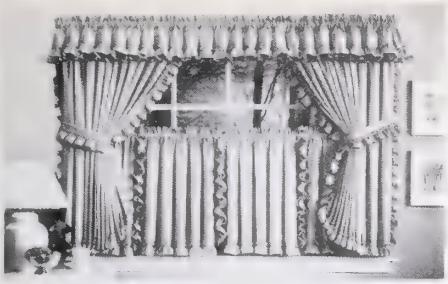
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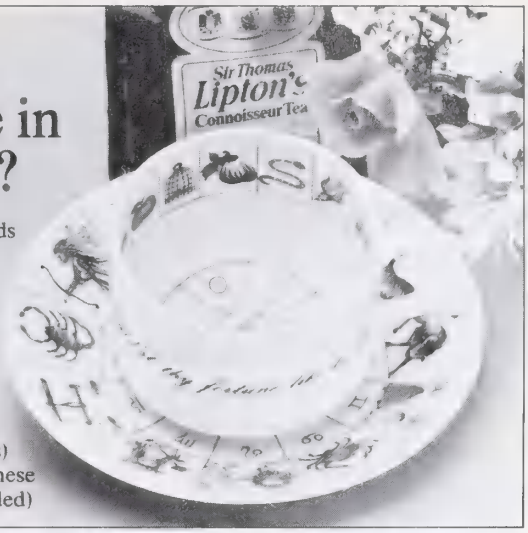
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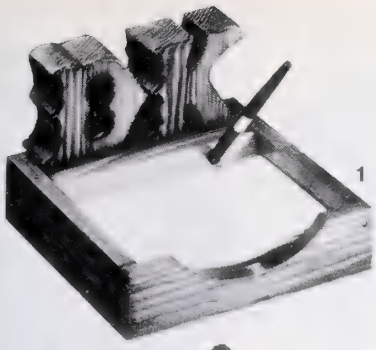
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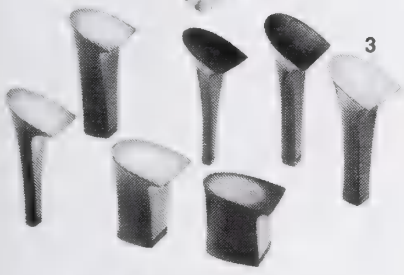
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1



2



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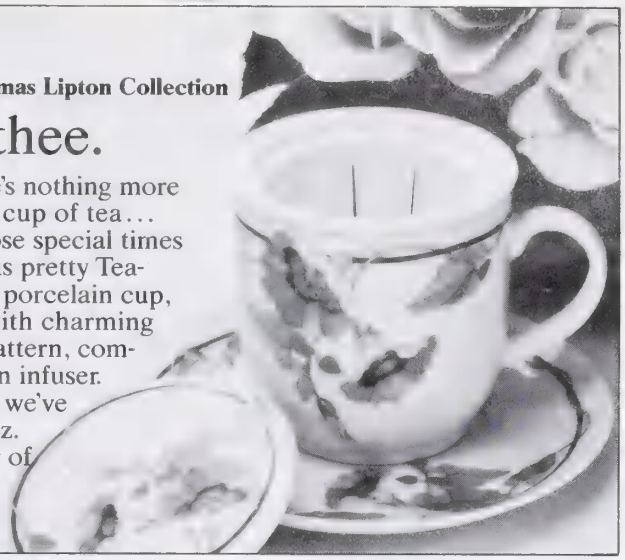
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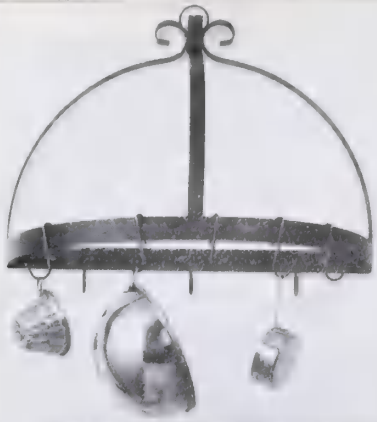
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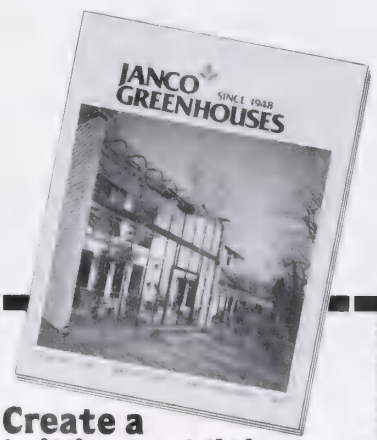
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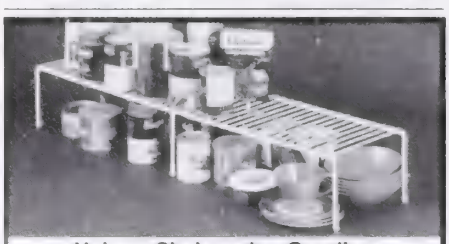
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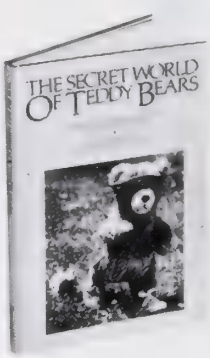


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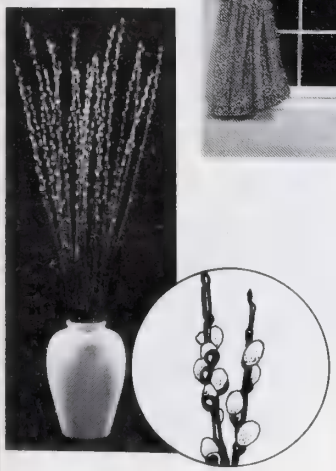
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3



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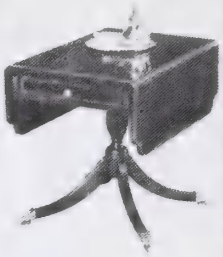
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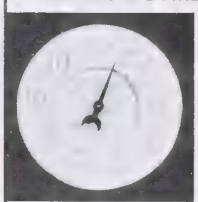


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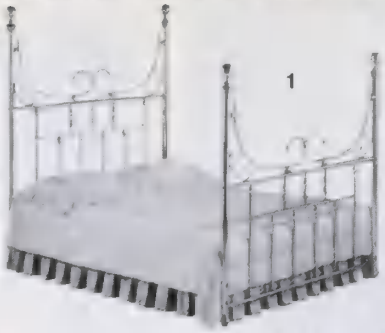
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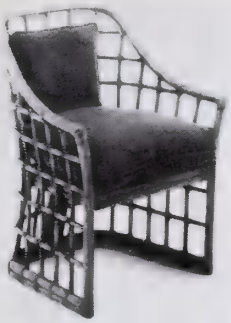


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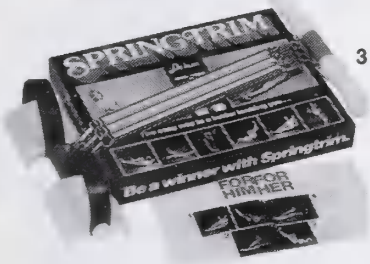
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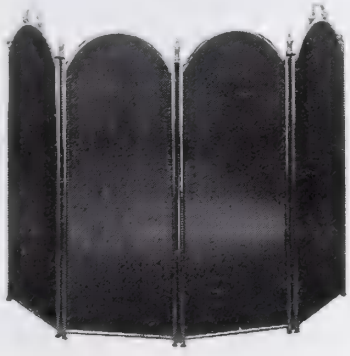
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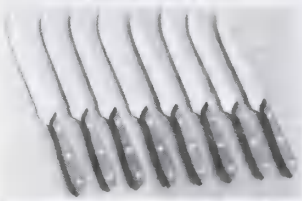
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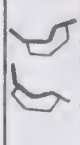


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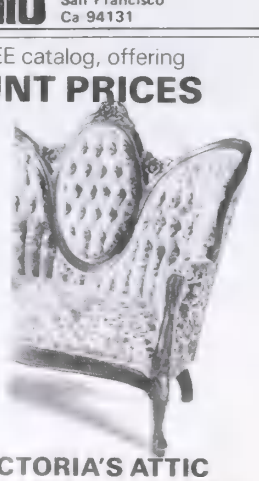


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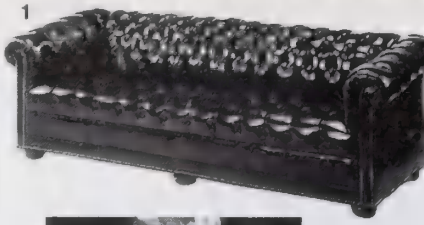
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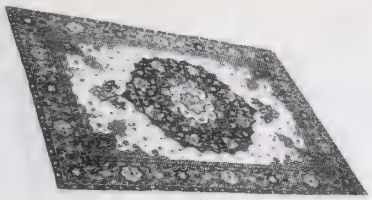
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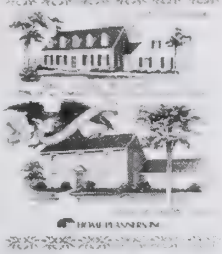
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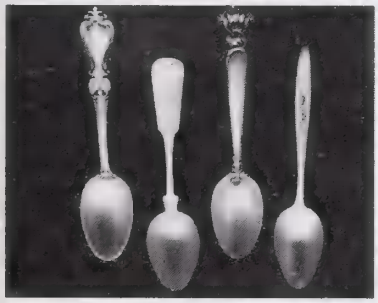
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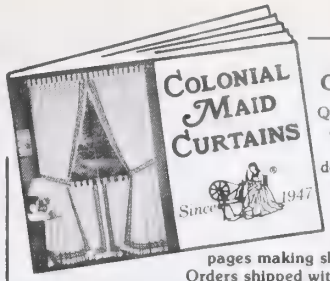
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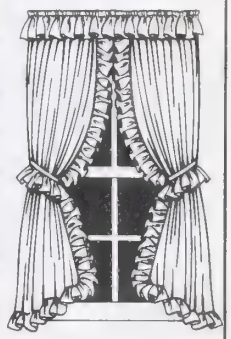


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The glazed brick look of the Designer Solarian floor provides the perfect setting for this striking kitchen.

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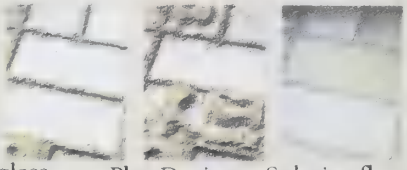
In a room where plants are tended and meals prepared, the remarkable durability and easy care of Designer Solarian are even more appreciated.

Thoughtful ideas like the gardener's sink at the end of the spacious counter make this room easy to work in. And interesting designer touches like the stained-glass counter-top divider, the graceful window arches, and the Designer Solarian floor make it a beautiful room to live in.

For more information on the Armstrong floor and other features of this idea-filled room, send for our free "Greenhouse Kitchen" booklet, or call the toll-free Armstrong Consumer Line: 800-233-3823 and ask for Dept. 45FHB. (In Pennsylvania, call 800-732-0048.)

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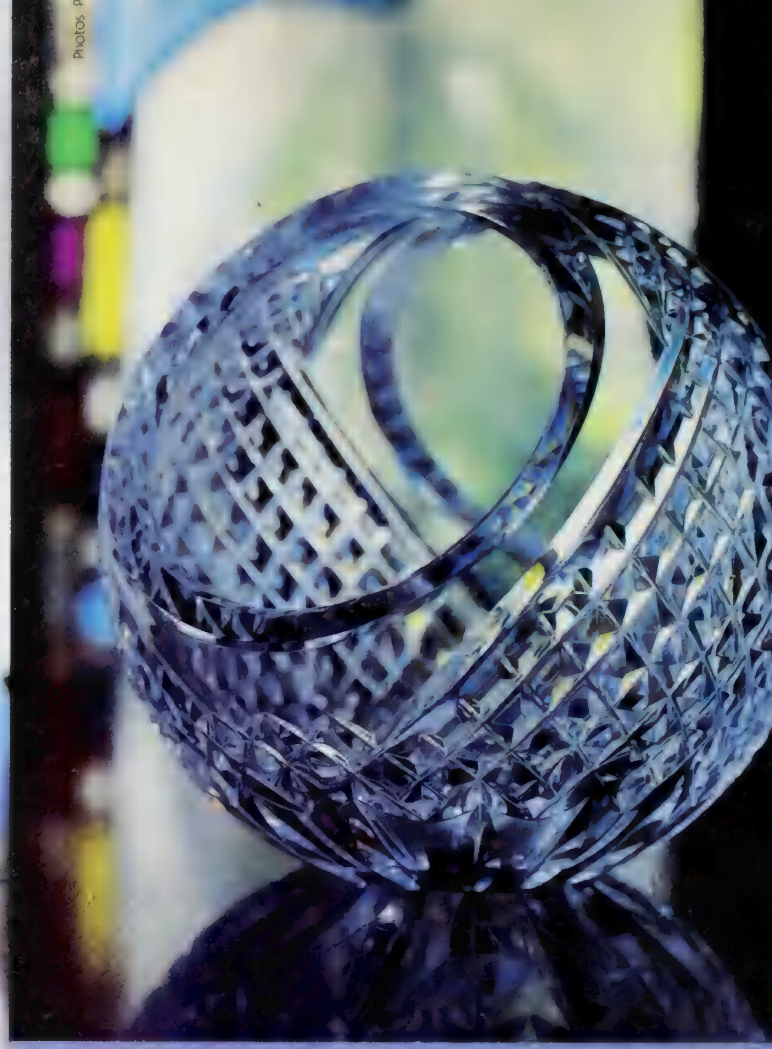
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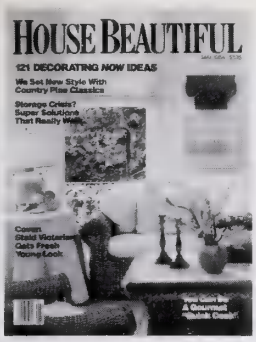






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On the cover: "I like a house to have visual flow," says New Orleans designer Cindi Mufson, who painted all the rooms in her 1899 house *(pages 49 to 59)* pale vanilla—"softer to live with than white." She furnished them with wicker and rattan furniture and used one fabric—linen—for all upholstery and Roman shades. Architecturally inspired ornaments like the capital above the painting echo the Corinthian style of the columns on the front porch. Photograph by Vincent Lisanti.

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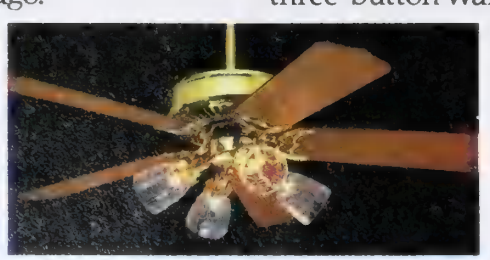


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THINKING ALOUD

"NEW LOOKS COME AT US FROM ALL DIRECTIONS, INSINUATING THEMSELVES WITH QUIET CLOUT"



LILO RAYMOND

As editors, we don't suddenly invent a new mood. These new looks come at us from all directions, insinuating themselves with quiet clout. We all need change; it keeps our outlook fresh. Overfamiliarity with a color, a room or a current trend can numb our senses or dull our appreciation for specific objects, thereby forcing us to look in new directions.

Trust your eye. We all see things daily that influence us. An important museum show like the Balthus exhibit at the Metropolitan Museum of Art can spark our color thinking toward new misty shades and intensify our appreciation of surface textures. We notice the toss of an antique shawl during *Masterpiece Theater* and the loosely tied-on slipcovers in a magazine photograph. An exhibit of flower paintings, may make us yearn to garden. If we have no garden, we might satisfy this need by growing a window box full of blooms *(pages 66 to 69)*. These influences mix and interact with each other and affect each one of us differently. The past and the present intertwine and the result subtly changes what looks right to us now.

What looks new is something unexpected: folk art chosen for its neat profile rather than its cuteness, and treated as sculpture. What is it that makes a room full of Shaker reproductions look so contemporary? In Hermine Mariaux's living room *(pages 60 to 63)*, the clean-cut white and beige color scheme lightens the already pale woods, and a spark of Old Red paint gives it zip. Each element works. How, then, does one explain the madness of the bedroom where reproduction Shaker wall units and a four-poster bed confront paisleys, Chinese-wallpapered trunks, 19th-century needlepoint footstools, and a fabulous Bessarabian rug? All these elements of the past come together with the panache of a fashion designer's mix of textures and patterns. With this much going on knowing when to stop is important. Notice there are no bed hangings and no heavy curtains at the windows.

When Cindi Mufson renovated her Victorian house *(pages 49 to 59)* she never once considered obliterating its history. That she would save the best—its grandly proportioned moldings and windows, finely wrought glass and iron doors and serpentine staircase—was never in question. But all the gloom was swept away. Out with the dark old stains that made the inside so dreary. The new white moldings were played up by subtle contrasting vanilla walls; the floors were tiled white and the resulting lightness gives new youth to the old house without sacrificing one iota of its dignified heritage.

Having enough storage is an old problem requiring increasing imagination. Pressing needs such as finding more space force us all to exercise our wits and provide real working answers with a touch of style *(pages 88 to 95)*.

When needlepoint returned as a national craze a decade ago, most of the items we all stitched were modern designs, but what looks *new* right now are the finest, most intricate and charming *old* needlepoint pillows and rugs. Our craft feature *(pages 84 to 87)* resurrects the best of these to work today.

Saving the best of the past and making it work today is what the transformation of Haviland's Privilege accomplished also. The old stone walls of an abandoned Vermont mill form a rich backdrop for new condominium living *(pages 76 to 81)*.

An old, reliable tradition of wood craftsmanship was continued by the revival of the timber frame construction technique in a Massachusetts house *(pages 70 to 75)*.

We all can't throw out everything we have and start over. But we can allow little changes to give our homes new life. Start small. Add a touch of lace. Consider a border. If your walls are neutral, try a color. If your rooms are cluttered, take it away and then bring things back one at a time until it looks right. Stop adding sooner than you think you should. Rearrange. Refine. If your rooms have been spartan and underfurnished, try the finish of splendid curtains. If all this sounds exhausting, forget the whole thing and take a great trip. When you return everything will look new. As to what changes to make, your perspective will depend entirely on your starting conditions. Whether it's paring down, fussing up, or leaving town, the change will definitely refresh you. ■

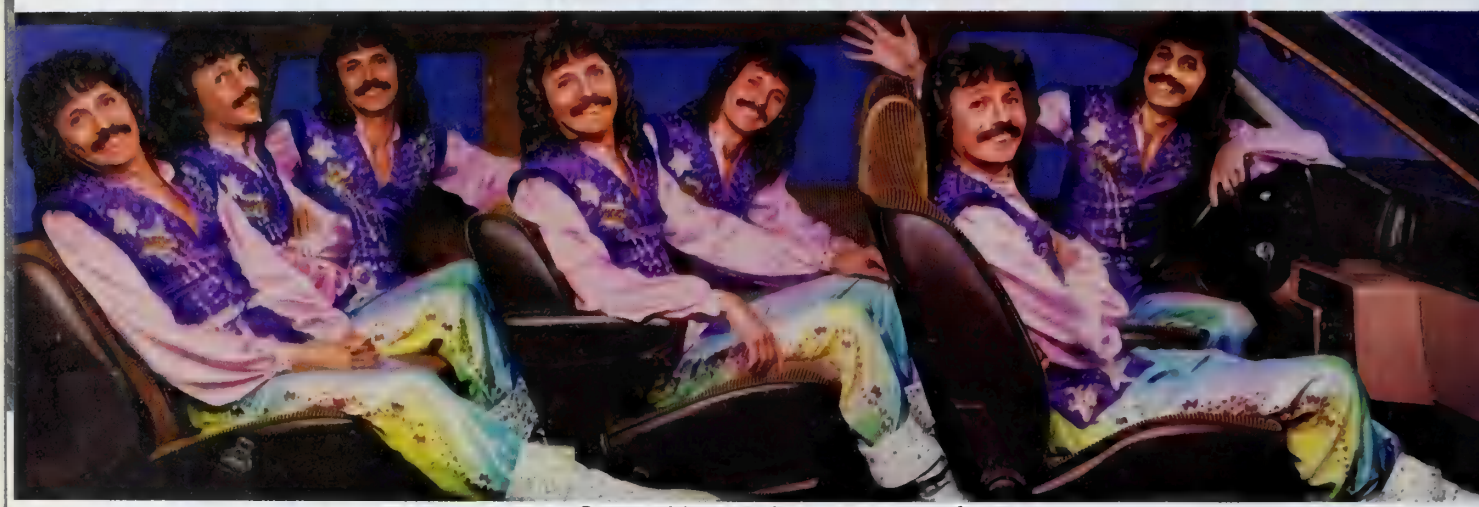
Margaret Kennedy

MARGARET KENNEDY
Executive Editor

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Voyager seats 5 with plenty of carrying space.



Or, would you believe, an option for 7.



With 2 passengers, Voyager has more carrying space than a big conventional wagon: 129 cubic feet.

Voyager: America's most versatile wagon.

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Would you believe the mileage? 37 EST. HWY 24 EPA EST MPG*

A little magic goes a long way.

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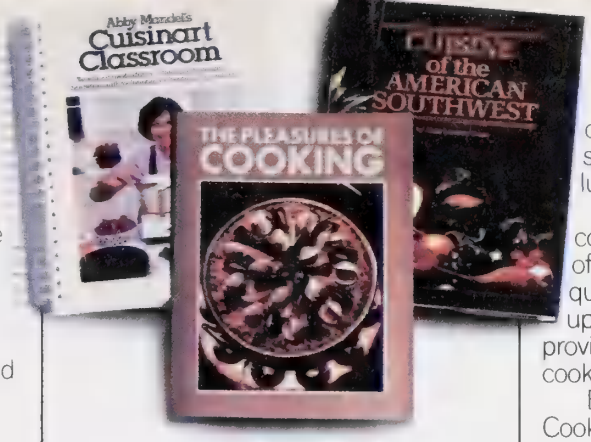
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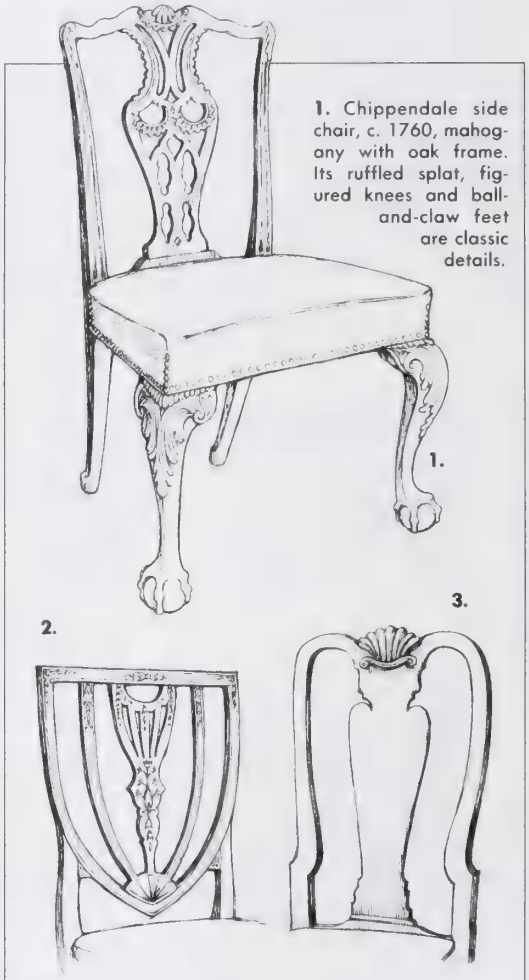
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ON DECORATING & DESIGN

WHAT MAKES A GREAT CHAIR AN AMERICAN FAVORITE? OR . . . HOW STYLE TRANSCENDS MERE SURVIVAL.

By JEANINE LARMOTH

It's Thanksgiving, New Year's, a Sunday afternoon. The dining room table gleams with careful polishing, silver, a saucy bunch of flowers. Friends are there—relatives, just the family. Whenever, wherever America sits down to dine, the chances are better than good that the chairs drawn up to the table will be in one of five styles: Queen Anne, Chippendale, Sheraton, Hepplewhite or Empire. These five styles are as true to American life as the saltbox house or Jefferson's Monticello. From among them are surely the kinds used by the signers of the Declaration of Independence and partygoers at Dolley Madison's White House.



1. Chippendale side chair, c. 1760, mahogany with oak frame. Its ruffled splat, figured knees and ball-and-claw feet are classic details.

2. Hepplewhite inlaid side chair, c. 1790 of maple and beach features a harp-shaped carved splat and usually an understated painted decoration. **3.** A Queen Anne side chair with traditional shell crest.

TIM RAGLIN

Styles that survive

The earliest of the five, the Queen Anne chair, is known by its long, fiddle-shaped back and springy, curved legs, called "cabriole," which often end in a ball-and-claw foot. The Chippendale has an intricately carved, cutout back and a crest rail rising in a flourish of ears. Hepplewhite and Sheraton—together, the Federal style—are recognized by their lightness, their straight legs and inlays of contrasting woods. The Sheraton's outline is uncompromisingly rectangular; the Hepplewhite's back, shaped like a shield or heart. The last, the neoclassical Empire chair, is marked by a scroll-turned back rail that slowly unfurls down the sides in narrow grooves.

When styles not only survive, but become perennial favorites, the important question is "Why?" What about them, each different, all crafted over a relatively brief period of time—from about 1725 to 1830—has made them almost an expected item in the American home? What is it, in fact, that makes them great?

One answer springs quickly to the eye: their beauty. The proportions please. The details engage. The silken woods and carving invite the hand to touch contours the eye enjoys. The parts relate to the whole in scale, in mood. As Thomas Hoving, editor in chief of *Connoisseur* magazine, says in defining the great chair, there is "a lyrical joining together of everything."

For centuries, chairs of any sort were rare. The few that existed were thrones for kings and lords; one more possession that distinguished leader from followers. As for the followers, when allowed to be seated, a bench or an occasional stool served. Even in the 16th and 17th centuries, when a scattering of chairs might be found in great houses, their design made clear that their use was more ceremonial than functional. The Jacobean chair, with its heavily carved crest rail and ivy-twined, pillarlike legs, was not a chair to draw up casually to a table set with steaming plates and foaming tankards, or in which to sit while dashing off a letter. The chair remained in place or was put there by a servant. If it no longer spoke of royal blood, it symbolized power of another kind.

Chairs geared to people

Not until the 18th century was the chair democratized. "The 18th century is the age of emphasis on the individual," comments Marvin D. Schwartz, lecturer at the Metropolitan Museum of Art. "Everyone was thinking of the freedom of the individual and choices. Voltaire was busy with the top and Chippendale busy with the bottom. Earlier furniture is architectural. Legs, for example, are columns. In the 18th century the animal-form leg appears—a thing that seems almost alive and growing. The furniture is really geared to people, measured to them. A little bit later, during the Empire period, the chairs get very heavy. Even then, there are chairs in scale, but they're meant to look right in the architectural context."

The "rightness" of these five styles, which fit so comfortably with the hu-

(Continued on page 129)

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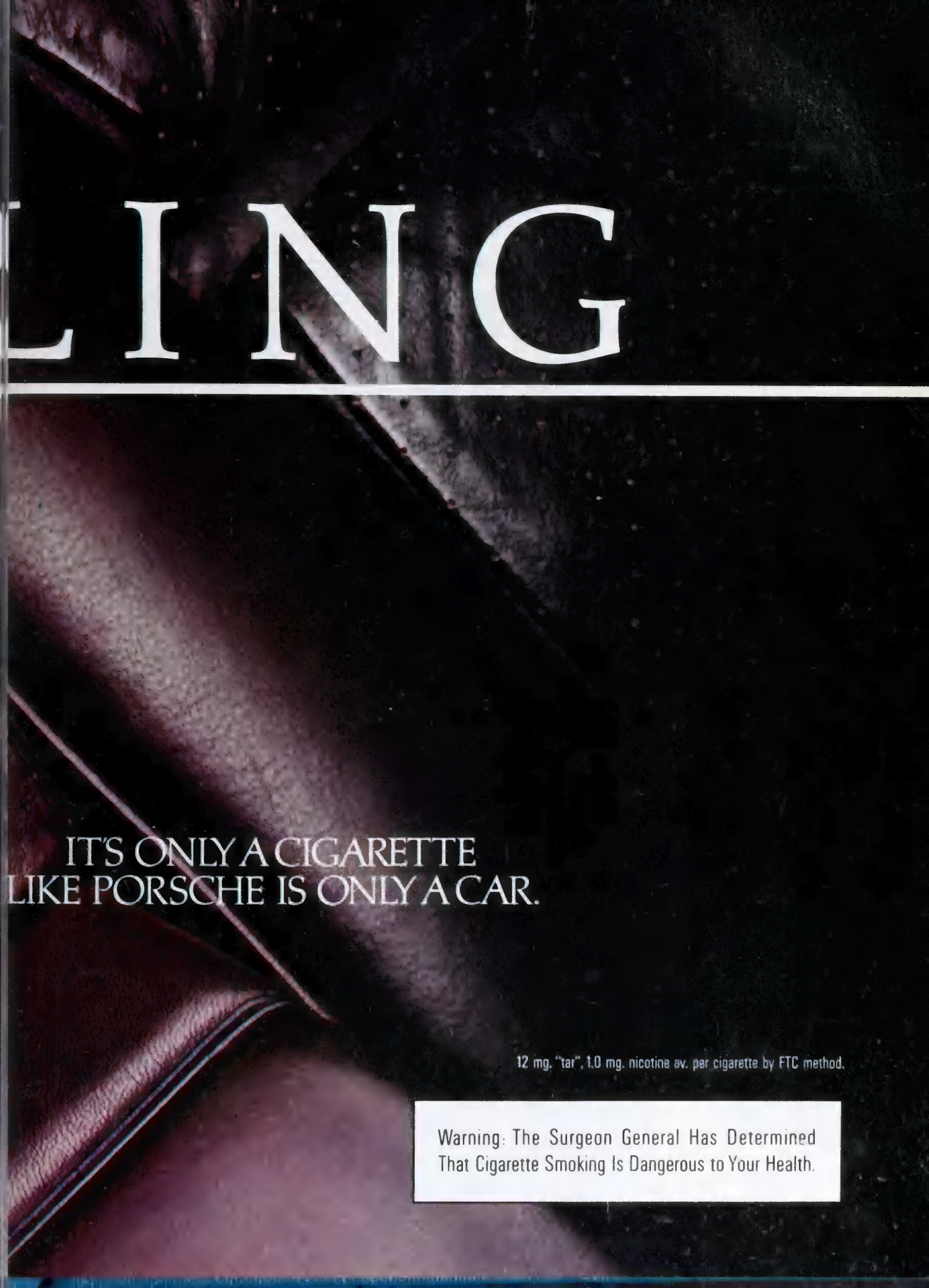
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Editors JODY THOMPSON *and* CAROLYN ENGLEFIELD-CARTER

1. Top a mantel or table with a sun-loving ivy topiary; $25 plus $4.95 shipping, The Greenery. **2.** This 14-inch-high cast-iron Scottie dog will greet you at the door and hold it open, too; $32, Wolfman, Gold & Good Co. **3.** Display garden blooms or serve iced tea from an American classic, a 9-inch-high, sponge-painted pitcher; $28, The American Country Store. **4.** The welcomed extra seat: a folding bamboo chair; $25, Bloomingdale's. **5.** Strong-lined and handsome, this ladder-back chair has a rush seat and natural finish; $31.50, Marion Travis.



1 2



3

6. Striped canvas-covered steel chair folds for easy toting to the porch or lawn; $32, Conran's. **7.** Taupe porcelain dinnerware acts formal or casual; $31.50 per five-piece setting, Ad Hoc Housewares.

8. A 17-inch-wide sculptural terra-cotta bow can serve as a centerpiece, empty or filled with fruit; $21, Zona.



4



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9 and 10. Two folding seats: a caned dining chair, $35, and canvas-covered director's chair, $30; both, Conran's.



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11. Brighten a foyer or a bathroom with 2-by-3-foot cotton rag rugs; $22 each, Import Specialists. **12.** Folk art cat, first painted by an itinerant artist in the 1800s, has been copied on canvas; it's $9\frac{1}{2}$ by 8 inches and $28, The American Treasury.

11

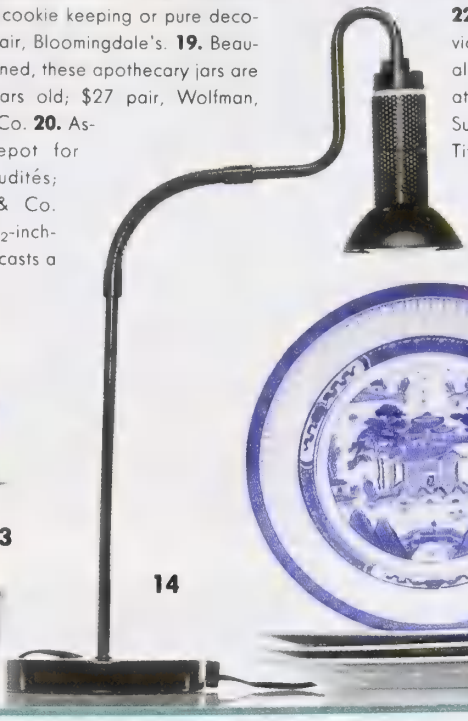
FOR MORE DETAILS, SEE PRODUCT INFORMATION

CHARLES NESBITT

13. Reproduction of a 1740 crocus pot accommodates five sprouting bulbs; $35, Metropolitan Museum of Art. **14.** Minimalist lamp sheds ample light; $30, D.F. Sanders. **15.** Antique Canton porcelain may be costly but not these reproduction plates; $35 for four, Limited Editions. **16.** Glazed pottery in classic form with clean-lined shade, Juno Lamp, 17 inches tall in aqua, red, yellow or white; $25, Conran's. **17.** Candlestick made of pressed glass as in the mid-1800s; $18.50 from the Metropolitan Museum of Art. **18.** Chinese ginger jars, for cookie keeping or pure decoration; $25 a pair, Bloomingdale's. **19.** Beautifully proportioned, these apothecary jars are actually 80 years old; $27 pair, Wolfman, Gold & Good Co. **20.** Asparagus cachepot for flowers or crudités; $35, Tiffany & Co. **21.** This $10\frac{1}{2}$-inch-high shell lamp casts a mellow glow; $30, Limited Editions. **22.** Lustrously lacquered, this service plate shines on tabletops of all sorts; $35, Phillip Mueller at Creative Resources. **23.** Sunflower plate; $28, Tiffany & Co.


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24. Covered wicker tray to tote cakes or cheese; $32, Wolfman, Gold & Good Co. **25.** A touch of Provence in a 52-inch tablecloth; $20, Handblock. **26.** Two hurricane lamps with copper bases, for candlelit evenings, indoors or out; $35 pair, The Washington Copper Works.


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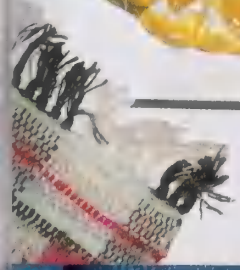

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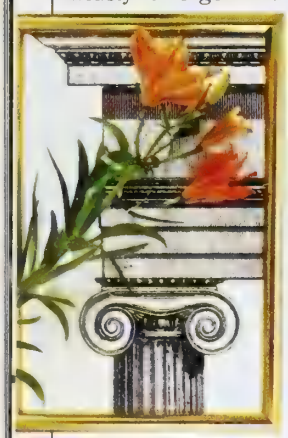

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27. Bentwood oval boxes reproduced from the Shaker originals; $23, $21 and $17, Colonial Williamsburg. ■

The true colors of Ionic, Doric and all their persistent offspring.

Since its first flowering several dozen centuries ago, the Greek style has been making successful comebacks in almost every era from the Romans on. The latest "return performance," after a disappearance of some decades, is going on right now. Hardly a "new" room can be seen without a column or two standing around.

One of the surprising things about the perennial Greek revivals is the chameleon-like adaptability of the style to all sorts of often widely divergent national sensibilities. All those columns and capitals and caryatids, those processions of Greek keys and scrolls, easily become French, English, German, Russian and American details. And, mysteriously, these details are recognized forever after as being distinctively characteristic of each "national" style. You can't envision Napoleon without his Empire trappings; nor England without its brothers Adam; nor ever imagine Scarlett O'Hara without her Tara.



Today's neo-classicism however seems to be an international phenomenon, sprouting and flourishing independently all over the globe. Some say that designers all over the world are simply reacting against the spare and minimal fashion that's been another international phenomenon in recent years. Many of the definitions and uses of classicism currently popular seem to provide just the warmth, wit and links with traditionalism that acute modernism is accused of being short on.

Probably even more of a surprise than the Greek style's ubiquitous adaptability is the lively and exhilarating color palette that characterizes the present revival. Past revivalists, no matter what their national hue, seemed to take their color inspirations from the pallid bones—all those romantic ruins—of the art they sought to revive. They ignored the evidence of the dramatic and exuberant colors that sheathed those classic columns in their prime. When Elsie de Wolfe first saw the Parthenon she is said to have exclaimed, "Why, it's beige! *My* color!" But when Aristotle and friends looked at *their* Parthenon they saw it ablaze with real color—sea-blues and orange-reds, sun-yellows and leaf-greens, all spiked with gold and brass. The Greeks, as writers have been pointing out for centuries (and which may account for the Hellenic hold on healthy imaginations through the ages), were very interested in life and *its* many colors; they had little interest in bones.

In the grand living room of the nineteenth century Tribeca penthouse shown here, designer Jeffrey Weiss has taken his Greek cue from the architectural detailing of the fireplace wall. You can see the Greek style's adaptability in the comfortable mixing of Empire, Biedermeier and over-stuffed modern furnishings. And you can see what can be done with all these neo-classic elements when the palette is true Greek rather than some revivalist's latter-day romantic interpretation. The sunny, rainbow-hued selection of fabrics, papers and carpet would surely have been right up Aristotle's alley. And they certainly fit in with





Schumacher's Illustrated Notes on 20th Century Taste. One of a series.





MIRROR AND CONTEMPORARY FURNISHINGS FROM LCS, NEW YORK

today's more informal traditionalism.

The fabrics used include a lacquer-red cotton sateen print with embroidery motifs, on the daybed. There's a surprising melange of colors, patterns and textures, on the cushions. A slubbed stripe on the settee. Seen in the mirror, a wallpapered wall provides a calming and very modern background (a close-up of the chalk-dabbed paper pattern and the red-navy-yellow Greek key border can be picked out in the swatches shown at the top of the page). The draperies of rosy-sand and sky-blue taffeta make a serene yet also colorful backdrop for the room's many color splashes.

The modern temperament is also reflected in the durability of the azure 100% Dupont Dacron® polyester that covers the tufted chair and on which the sandaled foot is perched in the inset picture on the left-hand page. Its qualities would more than likely also have intrigued the luxury-loving yet logical Greeks.

Since the 1890's when columns and their progeny were in one of their many heydays, F. Schumacher and Company has continued to be a primary mainstay of decorators and designers with a mission to achieve interiors of distinction and harmony, whether classically new or classically traditional. Schumacher's unequalled library of fabrics includes prints and wovens of every conceivable school of design and an exhaustive color palette to please even the most innovative colorist. In addition, Schumacher offers a wide range of unique wall-coverings and a representative hand-picked selection of the fine rugs of the world. Finally, Schumacher's own mill can turn out specially commissioned fabrics to fulfill unique design requirements. (You want Napoleonic bees on purple silk? A reproduction of a rare eighteenth century damask in the original colors? Talk to Schumacher.) Undoubtedly when the next emanation of classicism takes the world by storm a decade or so from now, you'll hear designers and decorators continuing to say, "...surely, Schumacher."

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Suddenly at 2:52 in the morning I became, long distance, the grandmother of a granddaughter named Edith, all nine pounds four ounces of her. And when dawn turned the sky pink over the meadows of Thornhill, I started packing the car.

I was so nervous it took me an hour to get organized. The night before, our daughter Louise, great with child, had said on the phone, "*What!* You haven't *even* packed your bag!" But that didn't worry me. I think I was afraid to load the luggage before I had the right ticket. Edith soon became my first-class passage into grandmotherhood, and I was a little more experienced this time because of Albert.

Albert, our first grandchild and Edith's older brother by 22 months, was going to be my charge for five days. And as I wanted to entertain him, I ran around picking up props. Into the car went Daddy Bear, a family pet for 30 years. Almost the size of Albert, this faithful bear is worn thin with affection, loved as only a bear can be loved.

Then I filled my baskets. In a deep one I packed a bottle of champagne and glasses to toast Edith, and in a fatter basket I put food that might tempt Albert—tangerines and spinach spaghetti. For necessary bedtime sedatives I tossed in my own two feather pillows, and for Albert, a covey of storybooks, some old some new.

My last stop was the bank. I later discovered that, in my excitement, I had deposited money to my Social Security number rather than my checking account, and withdrew money, quite by accident, from my Growth Fund. Perhaps a timely mistake. Edith and Albert, after all, *are* my growth stocks for years to come.

From Maryland to Delaware, I charted my course. I would teach Albert his colors, and he might even learn my name. "Granny" is all I asked for; "Deeeee" is what I got. Albert, by the way, is blond, blue-eyed and beautiful. My heart. And he did learn to say "hell-o" for yellow, "bean" for green. But that was the end of our rainbow. Then we went to the museum.

Ten minutes from Louise and Scott's house in Wilmington is the Delaware Art Museum, a small jewel. Its annex holds a room just for children to create mobiles. I always thought they were child's play, but after struggling to make the brightly painted wooden shapes hang right, I gave up. Then I saw a quote on the wall from the master mobile artist of all, Alexander Calder. It read, "I begin with the smallest and I work up." Suddenly Mr. Calder had given me a message.

I always knew I had my work cut out for me with Albert, and now I was sure. Once your own children are grown, you can't help but think about grandchildren and how you would like another chance, "begin with the smallest and work up" again. Realize past mistakes, start anew. Then Albert and I, on our knees, started constructing another mobile of brightly painted stars and moons, and hope. *Somehow,* the second time around, it all balanced. ■

BETH WEINER WOLDIN



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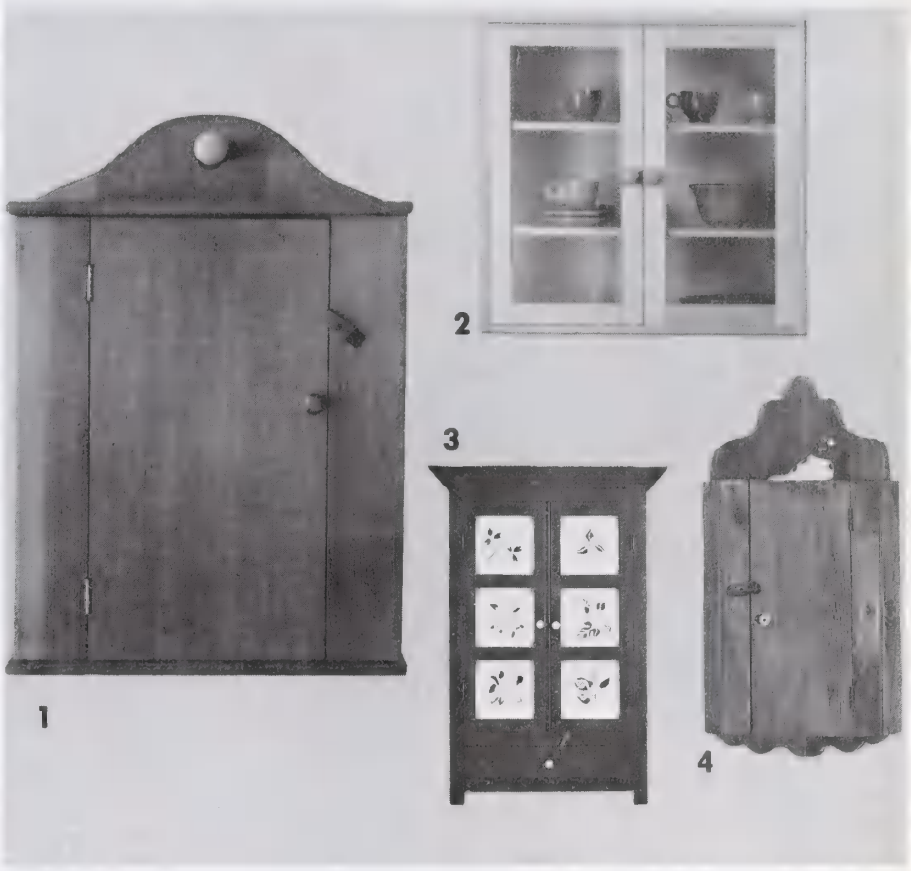
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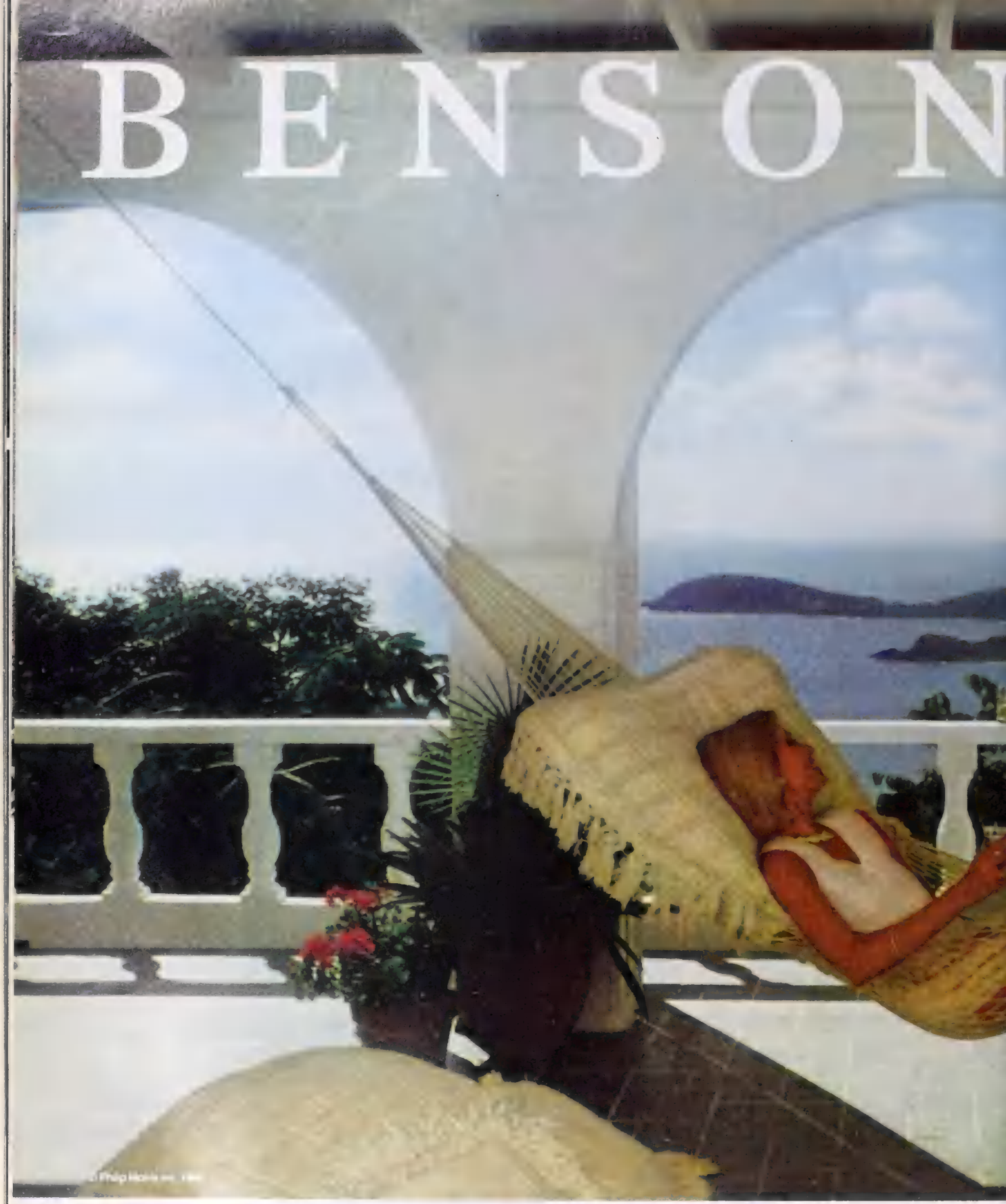


CARL WALTZER

CATALOGING THE BEST BY MAIL

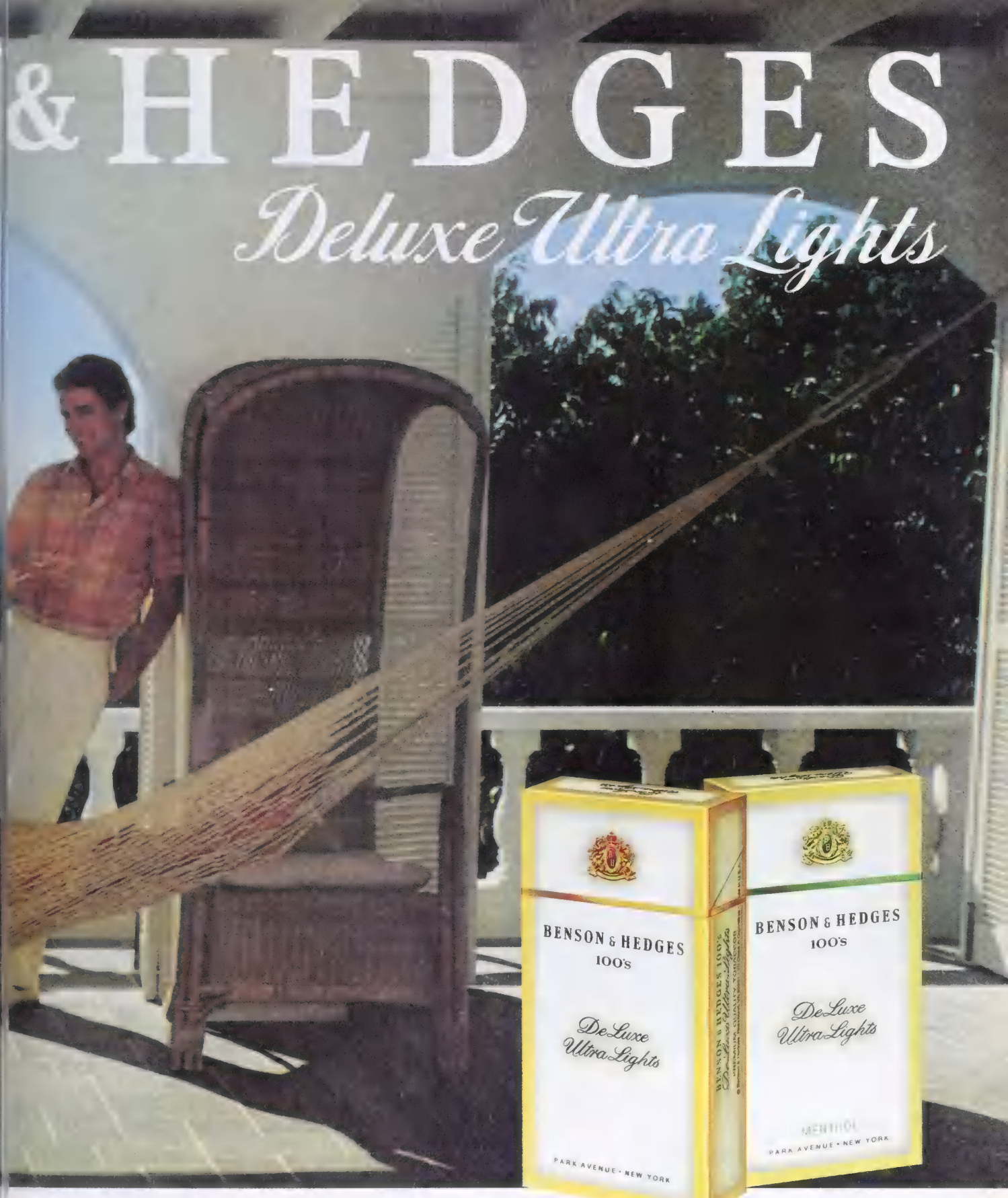
Here we've rounded up 10 unusual mail-order sources for everything from pencil-post beds to fine Shaker baskets. All catalog addresses are in Product Information. ***Rustic hickory twig*** *and caned chairs, rockers and settees—Hickory Furniture works.* ***Reproduction beds****, from pencil post to Hepplewhite and trundle, in twin to king sizes—Country Bed Shop.* ***Drafting and folding tables****, wire storage baskets, files, inexpensive lighting and gear to remake your closet—Placewares.* ***Weather vanes, park benches****, terra-cotta gargoyles and Corinthian column capitals and more—Gargoyles.* ***Barbecues*** *and equipment to inspire indoor and outdoor cooking—Chef's Catalog.* ***Cast iron Victorian garden chairs****, fountains, gazebos and benches that fit around trees—Moultrie Manufacturing Co.* ***Shaker baskets*** *of the highest quality—Martha Wetherbee.* ***Ash picnic baskets and totes*** *for wine, apples and pies—West Rindge Baskets.* ***Chinese porcelain garden lamps****, heart-shaped iron plant, gifts and live plants—Winterthur Museum's Gift & Garden Sampler.* ►

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HB LOOKOUT

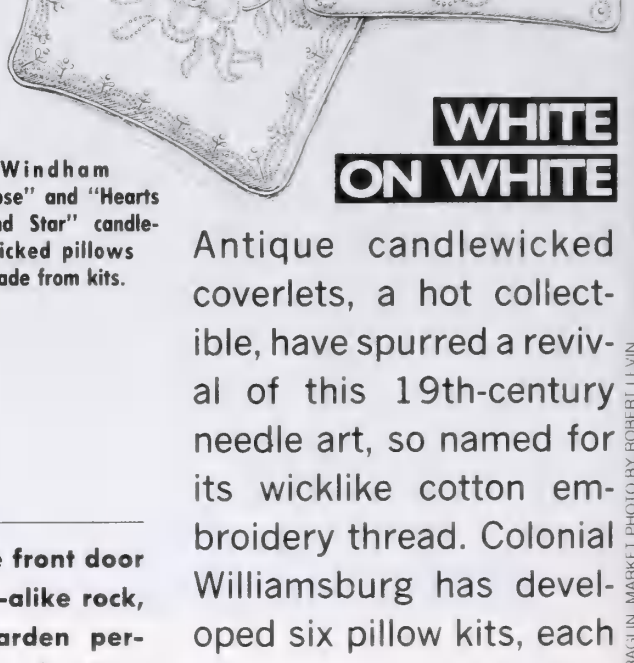
Marketing a new image



"The supermarket is not a trivial form," says graphic designer Milton Glaser, who aims to make food stores as enticing as the open markets of Europe. He's the mastermind behind Grand Union's over $500 million rethinking of its nearly 400 stores (about 70 have been completed so far). In the new Glazer-ized Grand Unions you'll discover artful signs and aisles that wind from minishop to minishop—from the fruit stand (unripened pears at the top) to the bakery and fish shop where the day's catch swims. "I wanted to get back to the marketplace as a place, *full of the drama of smells and colors," says Mr. Glaser, who also aimed to restore the "enormous social role of the market" as the arena where neighbors meet and news travels. Included in his scheme are kids' play areas and amenities such as free coffee. This new marketing strategy reflects a nationwide emphasis on food freshness that has spawned greengrocers, gourmet shops and other chain updates. "Food is the passion of the '80s," says Mr. Glaser. And in Grand Union's revamped stores, business has doubled.*

Electronic Fine Tuning

Owners of cordless phones adore the convenience but not the "bugs," problems that Phone-Mate has alleviated in part with its new cordless model (about $150), which has a five-channel range allowing you to switch to another frequency if you hit static. Also Panasonic's Easa-Phone, about $230, has a welcome additional channel and intercom. • Code-A-Phone's microcassette answering machine #2570 (about $280) has solved many of this genre's limitations—you *and* a spouse can review messages without a beeper, leave memos for a child, even change your outgoing message long distance. • Videotape is now available in 8 mm; the impact could be enormous as this smaller format brings down the weight and size of video cameras. RCA and Konica will introduce two of the smallest models, both are compatible with established Beta and VHS playback equipment.



"Windham Rose" and "Hearts and Star" candlewicked pillows made from kits.

WHITE ON WHITE

Antique candlewicked coverlets, a hot collectible, have spurred a revival of this 19th-century needle art, so named for its wicklike cotton embroidery thread. Colonial Williamsburg has developed six pillow kits, each with a pattern printed on muslin, piping, needle, thread and instructions; $11.50 ppd.►

KEYSTONES TO HOME SECURITY



Where to stash the front door key? Inside a look-alike rock, planted in the garden perhaps. The Keystone, $4.95, is from the free "Hard-to-Find Tools" catalog by Brookstone, 869 Vose Farm Rd., Peterborough, NY 03458.

ILLUSTRATION BY TIM BAGLIN. MARKET PHOTO BY ROBERT J. VIN

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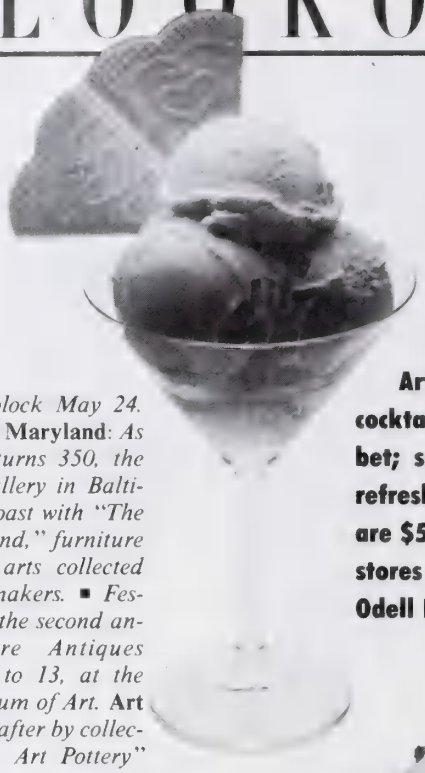
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HB LOOKOUT

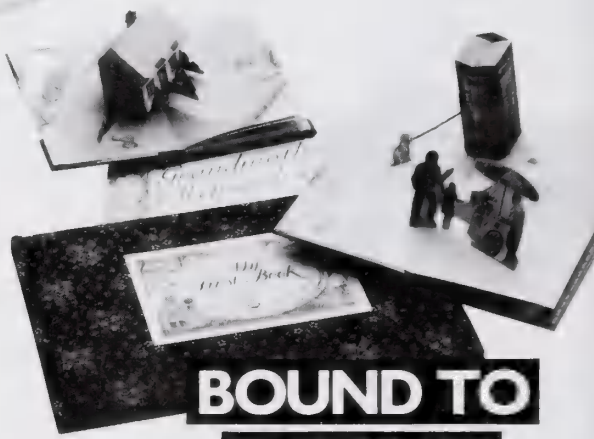
Decorative Arts Events

Antiques attractions: *Intended to create design waves with its diversity, the first annual Armory Show, May 10 to 13, NYC, will juxtapose booths of Japanese samurai helmets with English sporting paintings, American Indian art, early modern and Bauhaus furniture, Americana and more. On May 12, it's host to a symposium on 19th-century American furniture, $50 including lunch and show admission. Call (212) 767-6140.* ■ *Keep your eye on Sotheby's, NYC, this month for a look at some of the finest French furnishings and art outside museums. Its five auctions include the legendary Wrightsman collection, May 5; sculptures by Rodin, Matisse, Degas and others, May 15.* ■ *At Christie's the excitement comes from Norway with a suite of exceptional carved Viking Revival pieces, on the block May 24.* **Happy birthday Maryland**: *As its home state turns 350, the Walter's Art Gallery in Baltimore offers its toast with "The Taste of Maryland," furniture and decorative arts collected by native tastemakers.* ■ *Festive also will be the second annual Baltimore Antiques Show, May 10 to 13, at the Baltimore Museum of Art.* **Art pottery**: *Sought after by collectors, "American Art Pottery" will have an extensive show April 25 to Feb. 1985 at the Newark Museum, 49 Washington St., Box 540, Newark, NJ 07101; its catalog of 200 items is $27 ppd.* **Decorating at its best**: *The premier decorators' showcase, run by the Kips Bay Boys' Club, will be open April 25 to May 13 at 36 E. 74th St., NYC. This year's top picks include a kitchen by Dexter Design, morning room by Carolyn Guttilla, a bed and bath by Mario Buatta.*



Toasting a '20s glass

The striking lines of this ample martini glass, recut from an Art Deco mold, make it too appealing for cocktails only. We've filled ours with sherbet; summer punches and Perrier would be refreshing, too. Made of crystal, the glasses are $5 each at Pottery Barn and Conran's. For stores near you, write Cristallerie Zwiesel, 3 Odell Plaza, Yonkers, NY 10703.



BOUND TO SURPRISE

What's inside the cover of our slender telephone book ($13)? A pop-up red phone booth, naturally. And inside our address book ($11)? A charming English village street corner. Two other books to treasure are *Grandmother Remembers* (Stewart Tabori & Chang, $13), a memoir for her grandchildren, and *My First Book* ($13.25), to record a child's progress from birth to first grade. New this month: *Grandmother Remembers Family Recipes* (Stewart, Tabori & Chang, $15). All three are available at bookstores or by mail from Worldly Goods. The phone and address books are at Henri Bendel. ■

FURNITURE AS ART



This month, three New York City art galleries are making a landmark break with the painterly tradition and mounting furniture shows: "The School of Wendell Castle," at the Milliken Gallery, 98 Prince St., May 19 to July; "Master Furniture Makers of the '80s," pieces by Richard Scott Newman *(left)*, John Dunnigan and David Ebner, at Gallery Henoch, 80 Wooster St., May 5 to June 17; "Made in Chicago," avant garde and sculptural works, May 5 to July, Louis Meisel Gallery, 141 Prince St.

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

FOR MORE DETAILS, SEE PRODUCT INFORMATION

To collect . . . to display . . . to enjoy

The Maiden of The Perfect Blossom

BY TOKUTARO TAMAI

Individually crafted in fine porcelain . . .
hand-painted . . .
and attractively priced at $120.

Available by direct application only.
Please order by May 31, 1984.

MAIKO. It was an honored title for a privileged few. For only if a young lady had perfected the fine art of the social graces would she be deserving of this special title. She must first arrange flowers to perfection . . . dance like a butterfly . . . learn the musical melody of song . . . perform the revered tea ceremony. And after she had mastered these most essential arts, she would then be considered a "Maiko."

Today, there is a master renowned for his ability to capture and portray the elusive beauty, grace and serenity of the traditional Maiko. His name is Tokutaro Tamai and he is recognized as one of Japan's greatest portrait artists.

Now, this distinguished master has turned his celebrated talents to the creation of his very first works in porcelain. A collection of beautiful Maiko sculptures that are sure to be of special interest to collectors.

"The Maiden of the Perfect Blossom" inaugurates the collection. Crafted in fine, hand-painted porcelain, it is a truly exceptional work of art. And it will be issued at the modest price of $120—which is payable in convenient monthly installments.

The sculpture that Mr. Tamai has created portrays a young lady performing the traditional art of flower arranging—one of the most important disciplines in the training of a perfect Maiko. And so graceful, so alive is this enchanting figure that you need only look at her to appreciate the beauty of this scene.

To ensure that every small detail of Tokutaro Tamai's art is faithfully captured, each sculpture will be individually crafted by master porcelain artisans in Japan. Using traditional methods and techniques, each sculpture will be hand-cast . . . hand-assembled . . . and hand-painted with uncompromising care.

The result is a remarkable example of craftsmanship and artistry. A work of exotic beauty and heirloom quality to be displayed with pride . . . then later passed along to future generations.

To acquire this new work of art by Tokutaro Tamai, you need send no money now. Simply mail the accompanying application to Franklin Porcelain, Franklin Center, PA 19091 by May 31, 1984.



ACTUAL SIZE 6" IN HEIGHT.

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Limit: One sculpture per person.

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16

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AT HOME WITH FOLK ART

FOLK ART—WHAT'S THE "FOLK" PART? WHERE'S THE "ART"? HOW MUCH IS MERELY OLD?

By HOWARD A. FELDMAN

I've been collecting American folk art with the aid and occasional comfort of my wife for almost two decades. Our collection is diverse and has no regional specialization. We are strong in watercolors (including fraktur), oils, sculpture from weather vanes to whirligigs, pottery from incised stoneware to sgraffito, tole, chalk and also scrimshaw and Shaker material. I've made my full quota of mistakes but have secured what I feel to be consistent depth and consistent quality.

Our collection is complemented by 18th-century furniture—Windsors, tavern tables, wing chairs, blanket chests—but it includes no 20th-century contemporary folk art because we seriously question whether it exists.

What is folk art? What's the "folk" part? Where is the "art?" How much of it is merely old, and not very old at that? I don't expect that these questions can or will be answered definitively, but I'm dismayed that they are so rarely asked or discussed.

A few examples make my point. Are factory weather vanes folk or art, or are they simply Americana and, hopefully, "old?" After all they are, by and large, manufactured. Often urban products, they have a value that is determined not by the artist but by Mother Nature, and by the vanes' proximity to air pollution, acid rain and uncaptured emissions that (at least initially) do interesting things to copper and zinc. Is an $82,500 weather vane that's an academic representation of the Statue of Liberty art? Would it be of interest, or of value, with new gilding? It's decorative, but one must ask: Is it folk art?

More good examples in this vein: Cigar store figures, urban and manufactured—and not by munchkins—are rejected in the marketplace if the paint isn't old and fully aged by nature, not by contemporary folk artists. How about chalk or tole or theorems, where most of the decoration is stenciled—the art here would seem to be little more than a modern variant of "fill-in-the-numbers"? How about stoneware? Should the fact that the design is incised rather than otherwise applied be the significant factor in determining price and desirability? And in how many instances is the art of the piece little more than a sketch or cartoon?



Facsimile whirligigs are popular today, but a genuine antique *(above)* truly is folk art.

By way of advice for the collector I suggest formulating a plan, one that will be modified, perhaps with regularity, but nonetheless one that contemplates where you are going and what you want to have when you get there.

Do you want a serious collection? Will "good" suffice, or will it have to be always the best? Can you wait for top pieces and stay off the market until they come up or do you need the rush of acquisition with regularity?

Are you willing to admit your mistakes and absorb losses? Upgrading is not always a pleasant process. It means selling, and rarely at a profit. It means discovering that the cigar store figure that was sold to you as a princess has become a squaw when you offer it back to the dealer. Asking this question another way, are you prepared to look continually at your collection with a critical eye—knowing its weak points (your compulsive purchases)—and to acknowledge your mistakes, getting rid of them, often at a loss?

Some good advice that I have followed involves work that should be fun and satisfying: Read the available books and the catalogs and visit the good museums. This work is critical to establishing the foundation on which the edifice of opinion and taste is built.

As a collector you're only half there, because you have to know not only the art but the market, and there's little out there to bridge the two worlds. (Reading auction prices where there's no evaluation of the object is of little value.) If you can put the two disciplines (art and the market) together, connoisseurship should be close at hand.

Just a word about collecting as an investment—always a popular topic, although I'm not certain why. Unless you've found a way to have your weather vanes send you a quarterly dividend check, don't regard collecting as an investment in any traditional sense. Yes, in certain areas of collecting

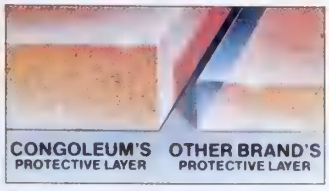
(Continued on page 96)

JON ELLIOTT



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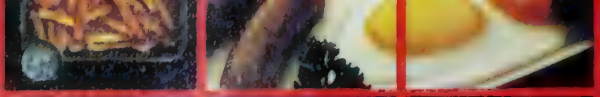
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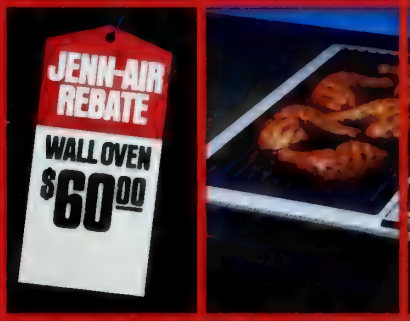
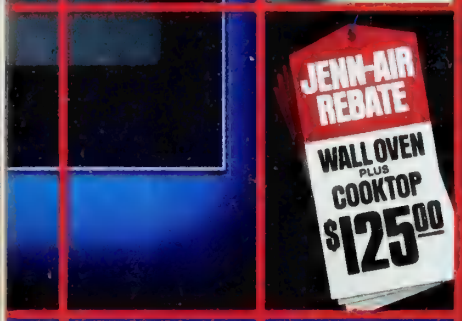

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GUEST SPEAKER

A GROWING GROUP OF COLLECTORS SEEK ARCHITECTURAL DETAILS SIMPLY AS ORNAMENTS

Gil Shapiro and his partner, Leonard Schecter, are co-owners of Urban Archaeology, a 5,000-square-foot store in New York City filled with architectural elements salvaged from buildings being razed or remodeled. Six years old, the store was one of the first to be devoted primarily to architectural ornaments and details. Mr. Shapiro had been buying—intact—the interiors of old stores, for 20 years before opening a store of his own.



JEANNE GZIENCIOL

Gil Shapiro with clock from a hotel lobby

At Urban Archaeology in New York City the wealth of treasures from old buildings is enough to make an architecture buff dizzy with amazement and delight. A curly copper grid from an old elevator leans against a cast-iron column; corbels and keystones with carved faces are stacked neatly everywhere; a painted iron and leaded-glass panel from the ceiling of the Bon Marché department store in Paris curves out over cast-stone pieces and terra-cotta tile squares; fretwork panels hang from the ceiling.

This paradise for lovers of old buildings is owned by Gil Shapiro and Leonard Schecter, both of whom adore old ornaments and architectural details. "My partner had a love for the city the same way I did," says Mr. Shapiro. "He had been collecting mostly decorative keystones from arches as well as other exterior details; I had been buying mostly interiors—great paneled rooms, old bars or ice cream parlors. We thought they would combine nicely."

Since Urban Archaeology opened the number of stores like it has grown to over a hundred nationwide. Although many of these stores, as well as salvage yards and "wrecking companies," still have as their best customers people who are restoring old houses, there is a growing number of collectors who love architectural ornament just for what it is. Mr. Shapiro explains: "What we sell mostly goes on somebody's mantel or on the wall as a piece of sculpture. Sometimes designers will buy keystones or corbels to add to a new building to make it look Victorian. Or people will buy ornate doorknobs to dress up plain doors."

Although Mr. Shapiro does sell many carved stone pieces to hang on the wall, he doesn't think nearly enough people appreciate the possibilities of unusual architectural elements. "Everyone understands stained glass," he says, "and everyone likes fretwork, but not everyone can see that a length of iron fence would make a handsome headboard."

Some of Mr. Shapiro's favorite pieces are keystones and corbels with carved faces. "In my opinion one of the biggest bargains in America is an 1880s hand-carved or cast face for $200. If you put it on a wall and light it correctly—even if you light it incorrectly—it's great. It's 100 years old, it's three-dimensional and it's got the dirt of the city on it," he says admiringly.

Stone heads are not the only ones Gil Shapiro loves. "A lot of the roof lines of some really nice buildings (1880 to 1910) had metal faces—hammered zinc or copper. I have a lion's head from one of those in my loft, as well as a zinc mask of an Indian face from the Commodore Hotel in New York City and some cast-iron capitals in the shape of a bull's head from the old Biltmore Hotel. In this store, where items are close together and there's a lot of dust, things don't look the way they do when you take them home. But in a clean place with good lighting, any one of them is a treat. So is a cast-iron heating grill or fireplace back. To my mind an image in cast-iron has much more impact than a lithographed trade sign—something people have been dealing in for 20 years."

Mr. Shapiro would like to see everybody appreciate stone heads, but he is careful about where the rarer pieces and interiors end up. He is saving the interior of the Bon Marché department store for just the right buyer. "It didn't come from here, but I live here and I want to be able to see it," he says. The statement doesn't seem surprising from someone who couldn't bear to part with some of the ornamental details from the first thing he bought—display cases from an old drugstore: "Every few feet, on each case, there was a cast-iron dragon with its mouth open and a little glass urn hanging from it. After all these years I still have all the urns, except for two that I gave to my parents." ■ —ELIZABETH H. HUNTER

TRAVEL

INN-KEEPING WITH OUR TIMES: STYLES OF HOSPITALITY

The old-time country inn serves as a role-model for 20th-century hoteliers who realize that intimacy breeds good business. Notice how almost every major city now has innlike accommodations to pamper guests with all the comforts of home plus the personable atmosphere of attention to details traditionally experienced in the country inns and small hotels of Europe.

While hotel moguls aim for a more human, individual style, astute innkeepers are accenting regional characteristics that make the inn experience a distinctive pleasure. The inns cited here are but a sampling of the American style of hospitality that is refining itself year after year and offering its patrons truly memorable stays.



The 1811 House in Manchester, Vt., is the former home of President Abraham Lincoln's granddaughter, Mary Lincoln Isham, and today it is a handsome inn run by the Hirsts.

Vendue Inn, Charleston, S.C.

"I never wanted this to be a hotel—I wanted people to feel like guests in my own home." So says Evelyn Needle, proprietor with her husband, Morton, of the Vendue Inn in Charleston, S.C. Located near the southeastern tip of the Charleston peninsula, where the Cooper River and the Ashley flow together, the inn is ideally situated for tourists eager to visit the historic houses, museums and gardens that make this seaside city such a mecca, particularly in the spring.

The 120-year-old three-story building, abandoned for more than two decades by the time the Needles acquired it in 1977, had been just another dilapidated warehouse in the city's dilapidated French Quarter. Mr. Needle bought it with the idea of renting ground-floor spaces to retailers and turning the upper floors into town house apartments. Then, one morning he announced to his wife that he was going to make the place an inn. Mr. Needle, a real estate developer and president of his own construction firm, designed the inn and supervised the building's renovation. Mrs. Needle saw to its decoration. Together, as if scouting, they traveled to places they loved, noted the amenities that pleased them wherever they stayed and determined that these same features would be made available to their own guests.

The result is that the Vendue Inn is an in-town facility combining the charm and informality of a country inn with the crisp efficiency of a city hotel. There are 18 rooms, each with private bath and color TV, and each furnished with Oriental rugs, comfortable beds and reproduction furniture that recalls vintage Charleston.

The staff of the Vendue Inn provides each guest room with fresh-cut flowers, a continental breakfast served on a silver tray and liqueur and a chocolate mint at bedtime. At 4:30 every afternoon there is a wine and cheese party in the courtyard at the rear of the lobby, where guests are frequently entertained by jazz musicians or chamber music players.

The Needles' urban pioneering effort has paid off. Charleston's French Quarter is now a bustling community with shops, restaurants, offices and other inns. The neighborhood's proximity to the mammoth Waterfront Park now under construction has made this location even more desirable.

Recently Mr. and Mrs. Needle acquired the Sweet Grass Inn, contiguous to the Vendue, and broke through the walls to merge the two facilities. The new addition offers six more rooms, some with balconies, plus two suites and a rooftop terrace. The couple plans eventually to add a restaurant. It will be small, the Needles insist, because nothing should be grandiose to violate the intimacy that has marked their style of innkeeping since they opened their doors in 1978. "We still want people to wander into our library, sit down and relax or borrow a book from its shelves—just as they would at home."

The Vendue Inn, open year-round, is at 19 Vendue Range, near the intersection of Queen and East Bay streets. Phone toll-free: (800) 845-7900; in S.C. (800) 922-7900. Room rates vary from $65 to $68, single; $75 to $85, double.

1811 House, Manchester, Vt.

For innkeepers Jack and Mary Hirst the 1811 House is a dream come true. As a successful specialist on the New York Stock Exchange, Jack Hirst spent years searching for an old inn to restore and operate along the lines of an En-

(Continued on page 45)


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The View From HOUSE BEAUTIFUL



Home Componentry

House Beautiful has been anticipating and interpreting changes in the life of the American home for 87 years. And the changes have been vast: recurring recessions and recoveries, the higher education explosion and prolific growth in the number of two-career families.

But never have changes come faster and more furiously than they are coming now. These changes are the dramatic new developments in Home Technology. Developments that affect education, financial management, at-home shopping, security, participatory entertainment, energy conservation, child-raising and issues as yet unconceived. The changes can mean enormous savings in time, money and energy. But they bring enormously complicated questions along with them.

More than 8 million American homes will acquire computers in 1984. Millions more will buy VCRs, big screen TVs, compact disk audio equipment, new telephones and home security systems. Chances are yours will be among them.

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That's where House Beautiful comes in. Our concern is not solely with the hardware, but with the hard choices to be made. When the subject was the new home computers, we developed an informative special section with the leading manufacturer in the field. When the topic was the next generation of home electronics, we collaborated with Science Digest Magazine to explore the possibilities.

The dialogue has begun in House Beautiful. We cordially invite you to join us. **—D. Claeys Bahrenburg, Publisher**

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ROYAL CARIBBEAN

Song of Norway, Song of America, Nordic Prince, Sun Vik Ships of Norwegian Registry

Don't Let Life Pass You By.

TRAVEL

Continued from page 40

glish country inn, the kind of place his English-born wife, Mary, had had some experience running before her marriage. So, in 1982, when the Hirsts came upon what was then called Munson House while on a skiing vacation, they immediately recognized the place of their dreams and made their move without a moment's hesitation.

Today the Federal-style 1811 House, once the home of Mary Lincoln Isham, granddaughter of Abraham Lincoln, is resplendent with antique furniture, Oriental rugs, fine pictures, gleaming brass and sparkling crystal. Some of these lovely things came from the Hirsts' New York home; others were collected in nearby areas of Vermont, a state where the antiquing rivals the skiing and hiking. For those of their guests who are so inclined, the Hirsts are happy to provide suggested itineraries for antiquing day trips in and around Manchester.

Each of the 11 bedrooms at the 1811 House is furnished with antiques and homey collections of books. Most have working fireplaces. Attention to architectural detail is the hallmark of the 1811 House. The Hirsts have taken care to preserve the character of the inn in every way during its renovation. Meticulous attention to the fine points is noticeable everywhere; even in the bathrooms historically appropriate paint colors and wallcoverings enhance the refurbished pedestal sinks and claw-footed tubs.

Breakfast is served family-style at the 1811, with the menu changing daily according to what Jack is in the mood to cook. One morning it might be an English grill with crisp bacon, fried bread, grilled tomatoes, eggs and fresh-squeezed orange juice; another, it might be eggs Benedict in a perfectly executed hollandaise. No meals other than breakfast are served, though. The Hirsts keep sample menus on hand of nearby restaurants for their guests who want to try the fare in Manchester or its neighbor, the village of Dorset.

Rooms range from $60 to $110 for two, full breakfast included. The inn does not accept children or pets. Call (802) 362-1811 for reservations.

Casa de Solana, St. Augustine, Fla.

As the oldest city in America (1598), St. Augustine has a right to proclaim as her treasure the colors of a vibrant past, a heritage from the many nations that have had a hand in creating her style. At the top of Aviles Street, just off King, in a street typically narrow and filled with the character of the city's fabulous mix of early European settlements, is the Casa de Solana, built in 1763 by Don Mañuel Solana, a Spanish military man. Today his house has been restored as a charming inn. Its present owners, Jim and Faye McMurry, have kept the house in the distinctive flavor of St Augustine's Spanish period: thick coquina-shell walls, high ceilings with dark, hand-hewn beams and polished, bare, hand-pegged floors. True to the old-world tradition there are no closets; instead armoires have been used throughout. The woodwork, door and window frames have all been painted "haint blue," an old southern custom that is said to ward off evil spirits. Upstairs in an attic suite with slanted ceilings there is a view through rippled glass windows of the Bridge of Lions spanning the Intracoastal Waterway.

On the first floor of the attached carriage house is a special surprise—a room featuring two functioning Majorcan fireplaces. Sea-green walls, lattice-framed prints and fabric splashed generously with iris, tulips and lilies make this suite bright, cheerful and lighthearted. Upstairs in the carriage house there are two more rooms; one of them has the extra touch of a little balcony overlooking the garden.

A true, down-home southern breakfast, complete with grits and homemade banana nut bread, is served at 8:30 every morning in the formal dining room. The impressive 10-foot-long mahogany table is set with elegant china, crystal and flatware that has been in the McMurry family for generations, and in the table's center a basket brims over with freshly gathered flowers.

The Casa de Solana is open year-round. Call (904) 824-3555; rates vary accordingly: $75 (double/queen-size bed with private bath), $65 (queen size bed with private bath), $50 (double/twin bed with a shared bath).

Continued on page 46



INTRODUCING MARQUETTE

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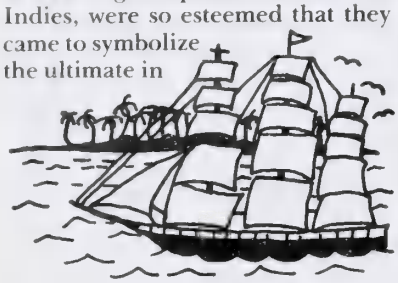
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ONEIDA
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This month at Waverly Place

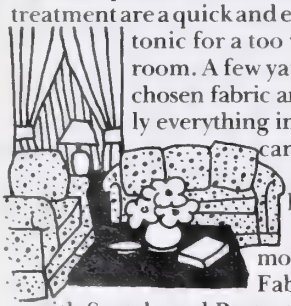
□ Pineapples, one of the richest cargos that colonial sea captains carried to New England ports from the West Indies, were so esteemed that they came to symbolize the ultimate in



hospitality. And as such, pineapples began to appear symbolically in colonial decorative designs in wood, brass and textile. Waverly's new *Portfolio Print Collection* features a whole new series of small-pattern colonial motifs including some jaunty early American pineapples. All on sturdy 100% cotton sailcloth. All prints designed to go beautifully together; and each ready to add a warm note of hospitality.

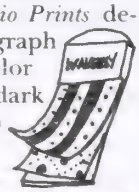


□ New slipcovers and a new window treatment are a quick and easy spring tonic for a too well-worn room. A few yards of well-chosen fabric and suddenly everything in the room can take on a fresh new look. (Incidentally, most Waverly Fabrics come with Scotchgard Protective Finish for extra long-life.)



□ Speaking of the West Indies, the *Cabana Collection* features a variety of exuberant tropical florals in spicy pastels. Giant blooms or delicate posies, they're ready to turn even the dourest city room into a Caribbean corner by *mañana*.

□ If you'd like a Decorator's Swatch Selection of the *Portfolio Prints* described in the first paragraph above, send $1.00 per color choice, (choose light or dark blue; mauve; red; green) to Waverly, 58 W. 40th St., Dept. HB, NY 10018.



THE ART OF LIVING. THE ART OF WAVERLY.

TRAVEL

Continued from page 45

The Inn of the Mountain Gods, Mescalero, N. Mex.

"Come play where the gods have walked" is the invitation extended to you by the Mescalero Apache tribe that runs this fabulous resort, which rises up from the barren, endlessly bleak New Mexican range country and drops down as if by magic into a 7,000-foot-high valley in the south-central part of New Mexico.

This partly Indian-owned and operated resort abounds in natural beauty. The grandeur and sudden drama of the setting all but overshadow the magnificence of the imposing stone, steel and wood lodge that is the inn's heart. This main structure is decorated simply to allow the serenity of the lake and mountains to rest the eye and soul. Billows of clouds swirl around Sierra Blanca, which rises 12,000 feet above sea level, snow-tipped, into the painted-blue New Mexican sky. In winter the mountain beckons skiers; in spring and summer, hikers throng to her columbine-dotted meadows. The brilliance of the morning light, changing from minute to minute, has brought guests from every part of the world. This inn is truly an international spot, famed as well for great food and sports.

Expert Apache guides will accompany you on your morning horseback ride into the forests of this half-million-acre reservation. They will point out the tracks of the brown bear and the mountain cat on the paths that seem alive with the essence of those who danced their prayers so many years ago. Trophy elk, white-tailed deer and pronghorn antelope are all plentiful through the tribe's extensive conservation program. Wild turkey and quail complete the assortment of game. Thought to be the ultimate by aficionados of the sport, a place in this expertly guided hunt must be reserved a year in advance. For a change of pace—not far away at Ruidoso Downs is the home of the world's richest horse race, The All-American Futurity.

There is golf, swimming, tennis by day or night. You can pack a picnic lunch and hike the trails, breathe the pine-pitch laden air. Or you can fish and the chef will cook and serve your catch for dinner that very night. The Inn of The Mountain Gods is located in the Sacramento Mountains, four miles from the village of Ruidoso, a four-hour drive from the Albuquerque airport and a two and a half hour drive from El Paso, Tex. Ruidoso's airport can accommodate most private aircraft. Call (800) 545-6040; $110, double; $100 single, open year-round.

The Norwich Inn, Norwich, and the Cotswold Inn, Westport, Conn.

New England is native territory to America's first country inns. If you're making your way, taking in the ambience of the various inns, may we recommend a sojourn in southeastern Connecticut and the 17th-century port of Norwich on the Thames River. Just off Route 32 is an imposing brick structure, The Norwich Inn, recently refurbished by the Edward J. Safdie Group whose hostelries include the new four-suite No. 1022 in New York City as well as California's Sonoma Mission Inn and Spa. Come this June, the Norwich Inn will also boast spa facilities, an option remarkable for its absence on the East Coast, inn or no. The spa will be housed in the inn's adjacent stone and clapboard house overlooking the rolling hills of a 200-acre golf course.

Bigger (75 rooms) and grander than your typical country inn, the Norwich Inn has an illustrious past that dates back to the '30s when it was a haven for the rich and famous seeking an escape from the pace of big-city life.

Gearing up for another heyday, the inn offers beautifully appointed rooms designed by Peri Wolfman (of Soho's Wolfman, Gold & Good Co., a mecca for lovers of new things reflecting a country point of view) who's freshened them with warm colonial colors, country prints and stripped-pine furnishings. Many rooms have four-poster beds surrounded by old wicker and wood pieces resurrected from the original inn and whitewashed.

The public rooms are appealing on a grander scale with overstuffed sofas and spirited chintzes. A peach-colored sunroom that connects the lobby and lounge with The Grill is cleverly arranged with game tables and hand-

Continued on page 122

Springtime Promenade

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t is the spring of 1845 and a lady of fashion is aking a stroll through the park. As she walks, he elegant layers of silk taffeta rustle with very step. Her "melting candle" sleeves, lace ollar, kid gloves and eyelet parasol identify ier as a lady of impeccable style.

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INCREDIBLE HOME MAKEOVER



VINCENT LISANTI

STAID VICTORIAN GETS FRESH YOUNG LOOK

IN A TRANSFORMATION that seems almost magical, a dark Victorian house takes on new life with vanilla paint, glazed tile floors, yards of linen and simple furniture ▶



IN THE HISTORIC GARDEN DISTRICT of New Orleans a young family found the house of their dreams—with handsome woodwork, beautiful old glass and a sweeping front porch



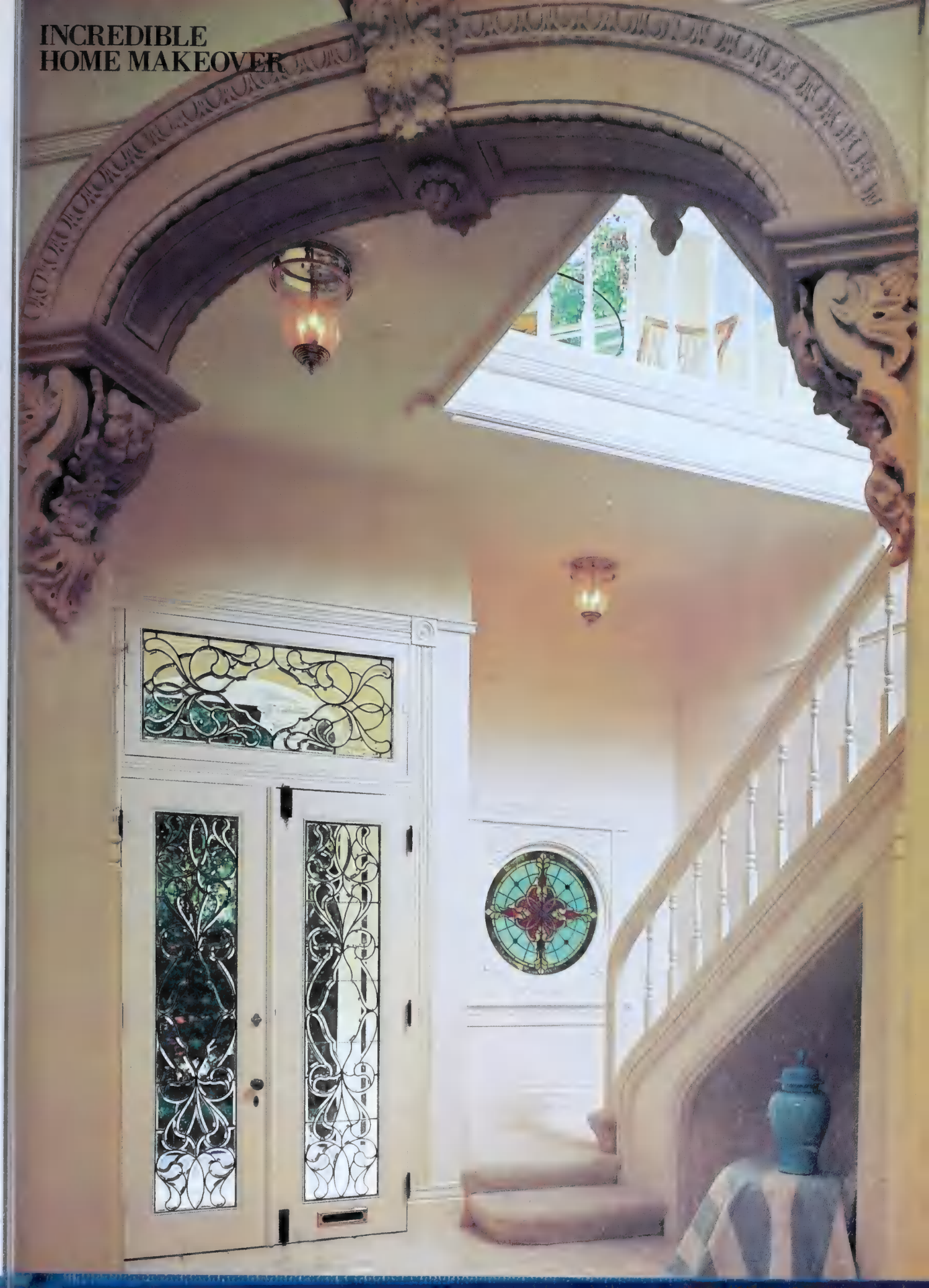
Ali Kapelow stands beside the front door (above). Its original beveled glass was all intact, as was the stained glass (opposite). The ornate plaster arch was painted caramel. Top: House exterior gleams with new white paint.

The most successful remodelers of old houses are those who can maintain a delicate balance between too much reverence for the past and too little. With too much awe for its heritage, a house becomes a museum; with too little respect, the past is obliterated. Interior designer Cindi Mufson successfully avoided both pitfalls when she remodeled her 1899 house in the Garden District of New Orleans. "I had never lived with so many beautiful details before," says Ms. Mufson, who moved here from Florida with her husband, Stephen Kapelow, and their daughter, Ali. "The baseboards are 13 inches high, the doors and windows still have their old glass, and the woodwork is magnificent. I didn't know dentil moldings from scotia, but I knew I wanted to highlight all those details—to let them dominate the design. At the same time I had a vision of a house so light and airy that no matter how gray it was outside it would always be bright inside."

And, in fact, it took a great deal of vision to see beyond the house as it was when the Kapelow family bought it. All the woodwork was stained a very dark brown, the owner was still using dim gaslights in most rooms, and the second floor had been made into a separate apartment with an outside entrance.

Structural work began with the restoration of the old stairwell and the joining of two small rooms (kitchen and glassed-in porch) on the first floor. On the second floor more small rooms were opened to each other to make one large family gathering space. The house was further opened up—visually—when walls and woodwork were painted a delicate vanilla color and floors were paved in tile the same shade. "A lot of people were horrified when I painted all the woodwork and wainscoting and put in a tile floor," Ms. Mufson says. "They said that a crazy designer from Florida was coming in to destroy their heritage! But now they all love it." It's easy to see why. The uncluttered rooms let details take the spotlight; the crisp glaze of the tile complements the moldings and woodwork better than dark floors would.►

INCREDIBLE HOME MAKEOVER



INCREDIBLE HOME MAKEOVER

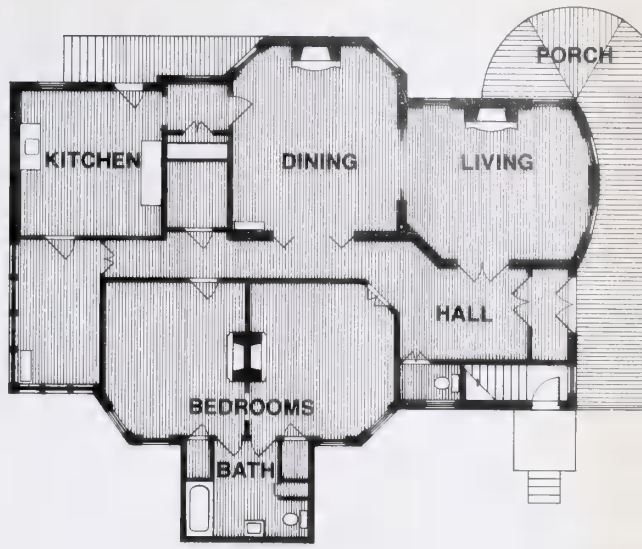


"I LIKE INTERIOR design that has lots of surprises—tile floors instead of wood, wicker furniture rather than antiques"

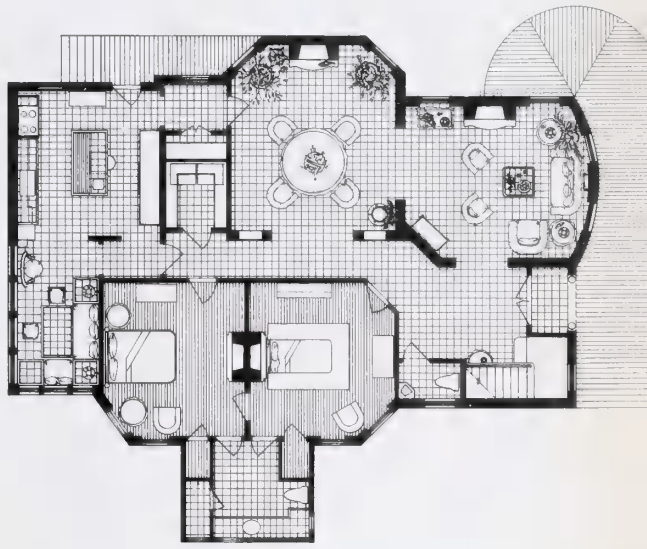
Cindi Mufson chose the neutral color scheme—mostly vanilla, with touches of caramel and blue—for two reasons: It opens up this once-dark house and also creates the kind of background she likes to live with. "This house is very relaxing, very soothing; it will also change as the family grows, or even when I change the flowers. It's a wonderful background for all these New Orleans flowers—the hot pink rose of montana vine that grows wild in the street or the azaleas and camellias."

Foundation for the color scheme is the vanilla terra-cotta tiles. Sweeping through the house like a fresh breeze (and just as cool in summer), the tiles extend from the front door back to the kitchen/breakfast room *(see "After" plan)*. Ms. Mufson chose the tile first because it comes in a narrow range of colors, then found cream-colored paint and 100 percent Belgian linen from Lee Jofa to match. Linen on the sofa, chairs and tables brings back memories of the days before air conditioning when southerners draped all their furniture with linen slipcovers in the summer. "It looks cool and relaxed even in 98-degree weather," says Ms. Mufson. The wicker furniture is another echo of the past, but was chosen more for its light look. "This house is heavy enough without having antiques from the period."►

Opposite: *While the handsomely detailed door frames remain, the doors themselves were taken out, creating a visual flow between rooms on the first floor.* Right: *"For window shades I wanted something tailored—soft, but not at all fussy—to show off the marvelous moldings," says Ms. Mufson.*



BEFORE
When the Kapelows bought their house the stair to the second floor was accessible only from outside. Doors separated parlor, dining room and hall.



AFTER
Walls were taken down at the back of the house to make a large new kitchen/breakfast room. Ali sleeps in one of the downstairs bedrooms; the second one is for guests.

nges in this New Orleans se produced living areas on second floor—a 30-foot- om indoors *(left)* and a new ors *(see following pages)*. who wanted a central gath- ear the master bedroom and rom her design studio (on the ook down walls between the front room and the original oom, then raised the ceiling ht. V-joint pine paneling em- dramatic height of the room. ic equipment is stashed in the he TV is in the cabinet above e) because the Kapelows did TV sets scattered all over the minating parties or interrupting versations. "There is something g in an old house that makes when families talked to each

The tiled ledge behind the banquette *(see opening page)* was planned as a resting place for everything that comes into the house during the day—mail, schoolwork, whatever the family needs to discuss. "When everything is in one place you save a lot of time—and you can spend that time talking after dinner," says the owner-designer. Throughout the second story, where carpet covers the floor, terra-cotta tiles are used as accents. Carpet of Anso IV nylon with HaloFresh from Cabin Crafts.►

The new master bedroom (above) *was once a sleeping porch. Windows had been added before the Kapelows bought the house, and new cabinets were made from panels of doors taken out during remodeling.*

INCREDIBLE HOME MAKEOVER







A DRAMATIC NEW SPACE for family living was created from three small rooms and an unused attic

Two of the most innovative changes in this New Orleans house produced living areas on the second floor—a 30-foot-high family room indoors *(left)* and a new porch outdoors *(see following pages)*. Ms. Mufson, who wanted a central gathering place near the master bedroom and not too far from her design studio (on the third floor), took down walls between the hall, a tiny front room and the original master bedroom, then raised the ceiling to roof height. V-joint pine paneling emphasizes the dramatic height of the room. All electronic equipment is stashed in the sun room (the TV is in the cabinet above the fireplace) because the Kapelows did not want TV sets scattered all over the house, dominating parties or interrupting family conversations. "There is something about living in an old house that makes you want to go back a bit—to a time when families talked to each other."

The tiled ledge behind the banquette *(see opening page)* was planned as a resting place for everything that comes into the house during the day—mail, schoolwork, whatever the family needs to discuss. "When everything is in one place you save a lot of time—and you can spend that time talking after dinner," says the owner-designer. Throughout the second story, where carpet covers the floor, terra-cotta tiles are used as accents. Carpet of Anso IV nylon with HaloFresh from Cabin Crafts.►

The new master bedroom (above) *was once a sleeping porch. Windows had been added before the Kapelows bought the house, and new cabinets were made from panels of doors taken out during remodeling.*

A COOL UPSTAIRS PORCH catches late afternoon breezes



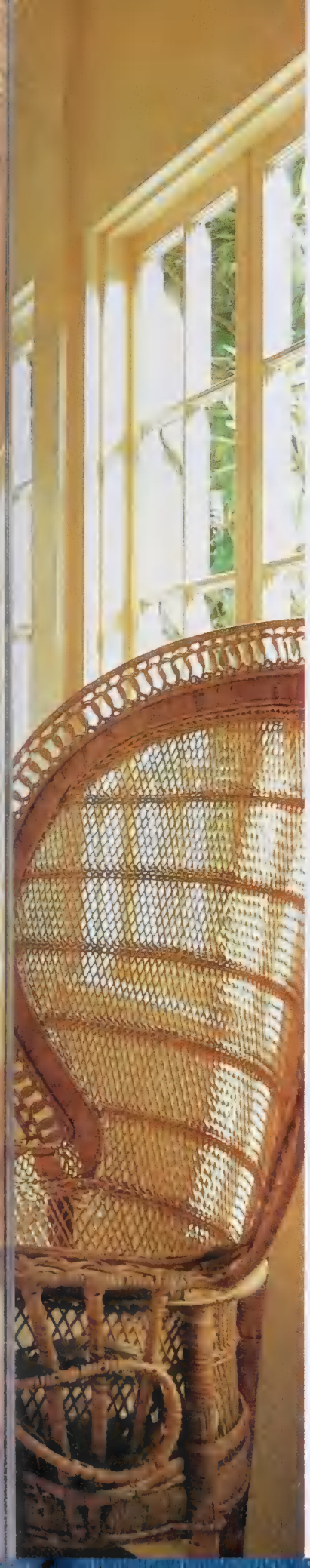
High up in the treetops is one of the best places to spend a hot, muggy evening in New Orleans, as the designer and her family have discovered since they made a second-story veranda *(opposite)* above their front porch. The transformation here is almost as dramatic as the adjoining sun room. "Of course the railings were there," says Ms. Mufson, "but it was just a hot, grimy roof with tar and gravel, and there was no way to get out." After a door was installed in the middle of the bay window and a cream-painted floor put down, the new porch was furnished with wicker chaises. Blue and white striped seat covers match those in the sun room. All wicker furniture from O'Asian.►

Above: *Once a tiny room, this sunny bay window area with door leading to the upstairs porch is now part of the large family sun room.* Left: *Cindi Mufson relaxes in her parlor.*

INCREDIBLE HOME MAKEOVER




INCREDIBLE
HOME MAKEOVER



"PEOPLE COULD FIND TREASURES anywhere in this country if they would simply look beyond old linoleum and peeling wallpaper to high ceilings and handsome woodwork"

When Cindi Mufson and her husband bought their house a year and a half ago, the kitchen was a very dark room with one metal unit containing a cabinet, tiny sink and two burners. "The structure of the house was in excellent condition," says Ms. Mufson, "but it was a visual horror in places, and this was one of the worst. I had to keep reminding myself not to be influenced by the funky cabinet and gray wallpaper peeling off, but to look at the high ceilings, wonderful baseboards and beautiful window frames." She moved a door toward the front of the house to give the kitchen an entry, then took down the wall between the kitchen and breakfast room *(left).* Because the breakfast room had once been a porch, it had nothing of architectural value except windows. "They don't match, but part of their charm is that they are not perfect," says Ms. Mufson. The bumpy, cockeyed ceiling was a little too much imperfection to live with, however, so she draped it. "For the money it would cost to repair then paper the ceiling I could use yards of fabric to make a tent. Besides I wanted the softness of fabric in a room with all those windows."■

Kitchen cabinets were pieced together from old ones. Ms. Mufson added moldings and painted over the Formica (in a shade more peach-colored than the tile). "New cabinets wouldn't have had the same charm."



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Country Pine Classics

LEND SIMPLE LINES TO SOPHISTICATED DECORATING ▸



The spare neutrality, comfortable upholstery and clean look of this grand-scale living-dining room gain warmth and humanity from a brand-new line of simple country pine reproductions. ▸



COUNTRY PINE CLASSICS

Country pine furniture has been perceived so often as humble in design that its use has been restricted to familiar, homespun environments. That image is undergoing dramatic change, thanks to the creative energy of such forward-thinking individuals as Dr. Robert Bishop. As director of New York's Museum of American Folk Art, he made it possible for the Lane Company to introduce the America Collection: authenticated furniture reproductions. With another leap of creativity, interior designer Stan Hura has placed these country-look pieces in a polished situation. The effect may be contrary to the dictates of tradition, but it suits the owner, Hermine Mariaux, director of the Museum of American Folk Art's reproduction program.►

"FOLK ART HAS ALWAYS HAD A HIGH FUNCTIONAL VALUE. IF IT SERVES TODAY'S PURPOSES AS WELL AS IT DID 200 YEARS AGO, IT'S VALID AND EASILY ADAPTABLE TO TODAY'S STYLE."

—*Dr. Robert Bishop*



Stripes—on the quilt (below), *upholstery, stair runner, even on wood graining—make a strong statement in a mainly neutral setting. Old Red paint on Lane's reproductions provide the major accents. Traditional armoire* (left) *can be fitted out to serve contemporary needs—as a bar or an entertainment center. Semitransparent pleated blinds organize awkward windows and can pull up when no light filtration is needed.*

Left: *Linen fabrics, Donghia Textiles, Decorator's Walk; faux bois cachepot, boxes on coffee table, other accessories, John Rosselli; two jars at left on top of armoire, fruit bowls, Gordon Foster; terra-cotta milk jugs on mantel, Betty Jane Bart; ottoman throw, Agnona Corp.; white pharmacy lamps, Kawahara; andirons, Wm. H. Jackson; quilt on sofa, wool runner on stairs, Thos. K. Woodard; blue painted folk art sculpture; Ricco-Johnson.* Below: *Shades, DelMar Shades; Adirondack table, Judith & James Milne.* Preceding pages: *painted boxes, Kelter-Malce. Sofas, chairs, Pearson.*



COUNTRY PINE CLASSICS

IN FOLK ART, COLOR PLAYED AN IMPORTANT ROLE. ORIGINAL COLORS, SUCH AS SHAKER-GREEN AND BUTTERMILK-BLUE STIMULATE A MIXING OF PATTERNS WHOSE WARMTH CREATES A NEW RELATIONSHIP.

These bedrooms exemplify some of the new liberties you can take with country pieces from Lane's America Collection, be they plain-scrubbed or painted in authentic folk art shades. Interior designer Stan Hura has used a selection of all-new Lane pieces almost as sculpture to enliven the cool, linear spaces in these rooms. He believes that if the design integrity of an original antique is preserved, there is no reason why styles can't be mixed. Two graphic examples are provided here by Mr. Hura, who embellished the straightforward lines of traditional pieces in two distinctly different ways: The master bedroom is richly endowed with paisley inspired by an antique shawl. Layering pattern on pattern, he weaves a rich tapestry of cultures—from Oriental to purely American—with a pencil-post bed and Shaker-style wall unit as the vital links. Then, in a small guest room, he honors tradition with customary blue and white quilts and a spare assembly of enduring pine pieces around an all-time favorite sleigh bed.■

The Shaker spirit extends to the master bedroom (right) *where Lane's stackable modular storage adaptations fill a wall with the rich texture of grained wood. Behind cabinet doors are functional shelving and a drop-down desk plus space for a stereo receiver or a television. In the guest room* (below) *plump cushions turn the sleigh bed into a comfortable sofa—a sitting room conversion for those times when there are no guests.*

Right: *Paisley fabric, Boussac of France; shawls, Vito Giallo; rug, Dildarian; needlepoint pillows, ottoman, Trevor Potts; linen sheets, D. Porthault; duvet, duvet cover, Scandia Down Shops'; mattress, Kleinsleep; leather trunk, Charles Gracie; most accessories, John Rosselli.* Below: *"Litchfield Sampler" sheets, J. P. Stevens; chair fabric, Manuel Canovas; blue/white quilts, Judith & James Milne; throw/hand-woven rug, Elizabeth Eakins. Chair, Pearson.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION






FRANCIS BACON

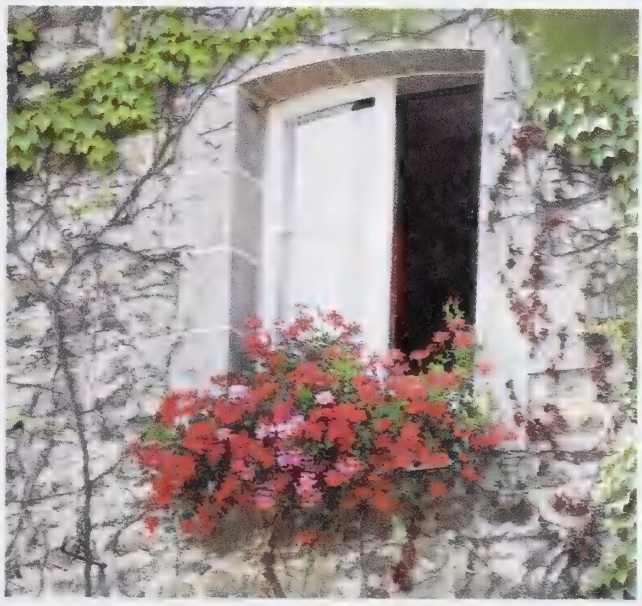


The flowers outside this cottage don't stop at the door; everblooming geraniums echo garden color in every window.

MICHAEL PUNNE

WINDOWS IN Bloom

ANYONE WITH A WINDOW CAN HAVE A GARDEN OF COLORFUL BLOOMS OR LUSH GREENERY. FOLLOW ONE OF OUR EXAMPLES OR DESIGN A WINDOW GARDEN THAT SUITS YOUR HOME'S SPECIAL STYLE.



A sunny burst of geraniums enlivens a gray stone facade.



Geraniums, petunias and climbing perennials frame a beautiful ground-floor window.

Window gardens add a finishing touch to your home's exterior, with dashes of color and charm. Landscape a window garden with plants both tall and small—arranged casually or symmetrically—and with flowers in many colors or perhaps just one. Punctuate with greenery, or use foliage alone—minishrubs and trailing vines. You can enjoy your window gardens all year: Follow spring bulbs with summer annuals, then plant fall bulbs and decorate with gourds and grasses. In winter, arrange evergreen boughs and berried hollies strung with lights. ►

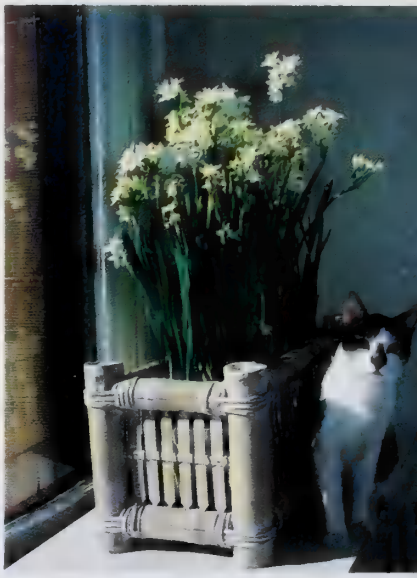
WINDOWS IN BLOOM



Lack of windows is no problem—color comes from paint and hanging baskets.



Long-lasting plastic window boxes can be beautified with decorative brackets.



Paperwhites bloom in an indoor wi box. Pots can change with the season



In shade, foliage plants—variegated geranium, coleus—join blossoming impatiens.



In a limited area, street-level planter and trellis add welcome vertical garden space.



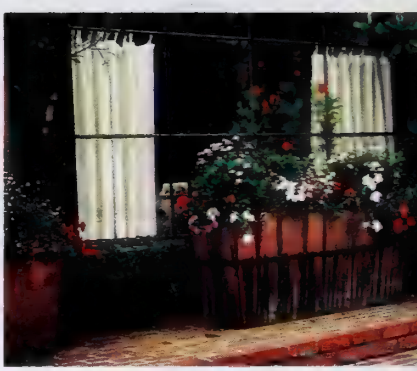
A windowless wall is transformed flower-filled terra-cotta boxes on brac



Strategically placed atop a wall, boxes of annuals provide an everblooming vista.



Geraniums, fuchsia, petunias and silver dusty miller enhance this tiled planter.



Tall cosmos, medium mums, cascade p nias display balanced design elements.

When planning a window garden, your choice of container is as important as the plants you use. Wooden boxes can be purchased custom- or ready-made from cypress, cedar, redwood or other woods coated inside and out with nontoxic preservative such as Cuprinol (copper napthenate). They are attractive in their natural state but can be decorated with molding or lattice strips, then painted. Terra-cotta is also a handsome choice, far better than metal, which rusts quickly and conducts heat to plants. Inexpensive plastic or fiberglass boxes can be used as liners or for liners; they hold moisture longest and can be removed easily for replanting.

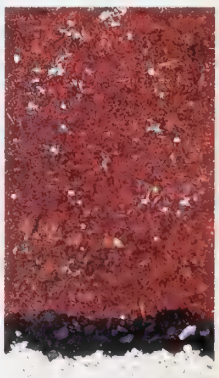
Regardless of the material you use, watering will be your biggest maintenance chore. You can't depend on nature. Frequency depends on location. Boxes in full sun may need watering twice a day; those in shade less often. Here's one rule of thumb: When the top inch of the soil mixture feels dry, water thoroughly. For vacation care move boxes or liners to a shady spot where they will get some rain, or ask a neighbor to water them.



mplementary colors determined this box's scheme: Persian violet and magenta gomphrena plus cascading lavender lantana. hlberg daisy is the contrasting yellow flower. Formal arrangement is softened by trailing variegated vinca.







taple gun is used to fasten lattice to frame for window box "facade" (above left). Planting medium redients (left to right): peat, perlite, charcoal and fertilizer. Stratification is seen close up (right).

KEN DRUSE

WITH A GOOD SOIL MIXTURE AND PROPER CONTAINER THERE'S NO TRICK TO TENDING A WINDOW GARDEN

The best soil is lightweight and moisture-retentive. Mix three parts peat moss to one part perlite and a few tablespoons of slow-release fertilizer, such as Osmocote. Containers need drainage holes, so if none exist make several with a nail or drill. Cover each hole with a pot shard or screen and add one to two inches of perlite. A thin layer of charcoal (optional) keeps the medium "sweet."

My window boxes are fiberglass with lattice facades: 7/8-inch lattice cut into two 30-inch strips plus two 7-inch strips to form a frame. Short pieces were stapled at 45-degree angles. An extra piece guided spacing. Total cost: $3.■ —KEN DRUSE

TIMBER FRAMING TO BUILD A GREAT NEW HOUSE

One of the most satisfying creative acts is to design and build a house that is the realization of ideas and visions you've had all your life. Further satisfaction comes from living day to day in a place that just suits you. Ron and Janice Jewell of Framingham, Mass., have satisfaction aplenty after living for almost four years in the house they built and love.

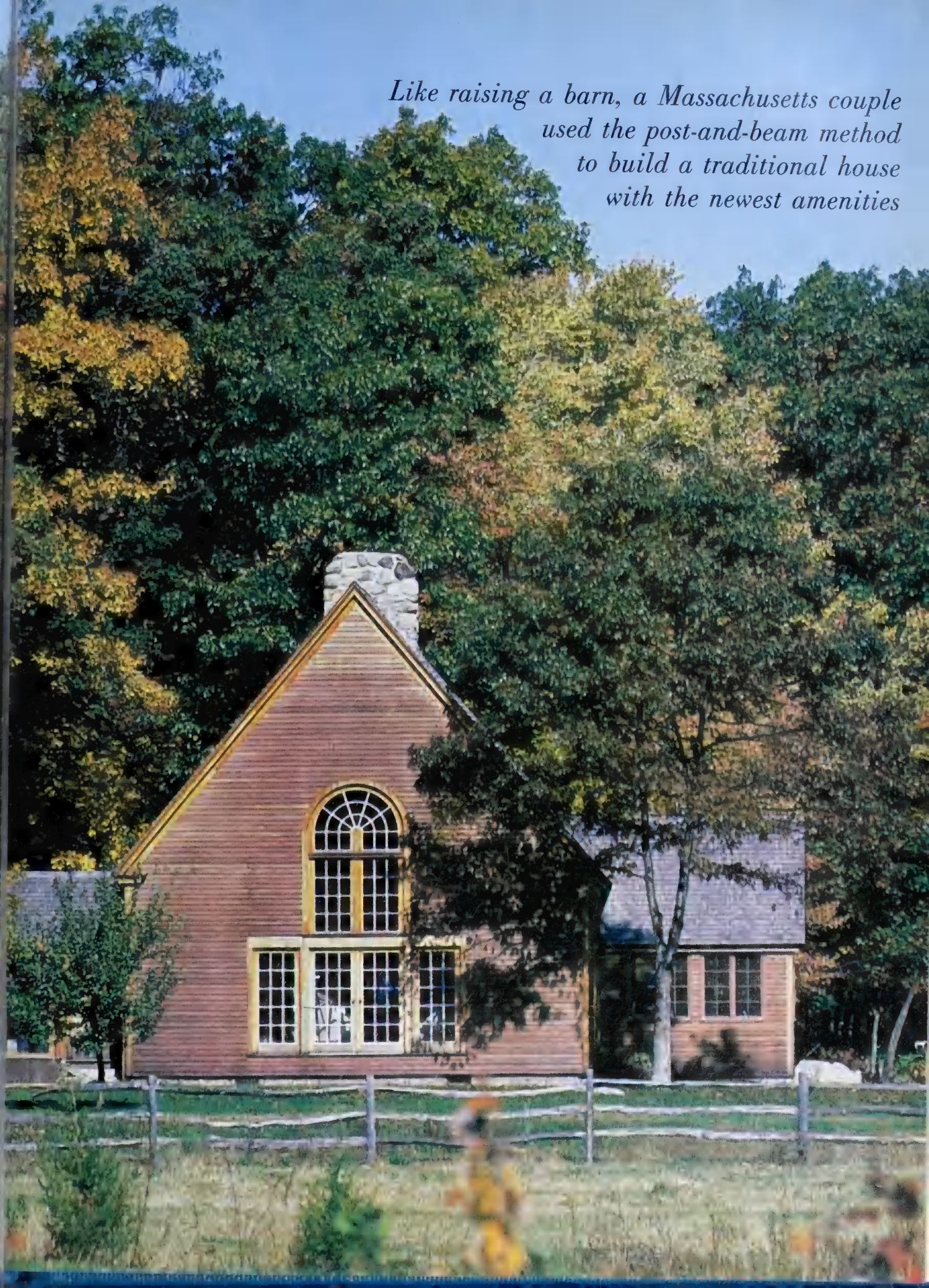
The Jewells' house is a beautiful example of a recent revival in timber frame housing. Timber framing is a post-and-beam construction method that uses traditional wood joinery secured by wooden pegs called "trunnels" or "tree nails." The method died out in the early 1800s with the development of power sawmills and was replaced by stud framing, but has returned to favor in the last decade with the increased appreciation for craft and structural integrity.

Both Ron and Janice Jewell had lived nearby all their lives and hoped to find a secluded, wooded place to build. When they did, they got in touch with Tedd Benson of Alstead, N.H., a builder who is a major force in the timber frame revival. (He is the author, with James Gruber, of *Building the Timber Frame House*, published by Scribner's.) The Jewells sent Mr. Benson a floor plan on graph paper, and he drew up plans with some modifications and additions—it was he, for example, who expanded their desire for an arched window into the striking Palladian window and French doors at the front that fills the house with light.►



Secluded from its neighbors by a profusion of trees and a pasture beyond the split-rail fence, this New England house was built by a post-and-beam construction method that dates back to the Middle Ages, yet its design outlines elements of the colonial saltbox with up-to-the-minute amenities.

JOSHUA GREENE



Like raising a barn, a Massachusetts couple used the post-and-beam method to build a traditional house with the newest amenities

The post-and-beam tradition is explored dramatically in this view from inside the unfinished house. Its main structure *(inset)* was assembled by a crew of six with help from the Jewell family and their friends.►



TEDD BENSON

TIMBER FRAME HOUSE

The raw beauty of post-and-beam: northern red oak cut at the factory and joined on site with wooden pegs

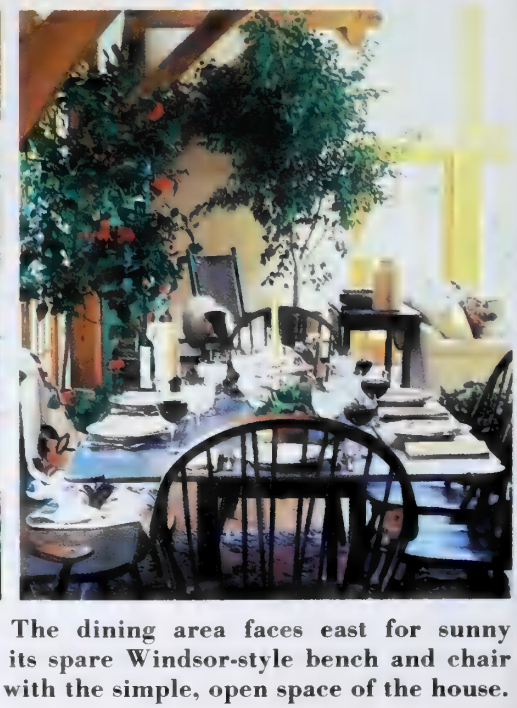




Large windows in the Jewells' house take passive solar advantage of its southern orientation and gain the added benefit of interiors flooded with sunlight playing off the oak beams and the wooded vista.

The Jewells' house design is derived from the colonial New England tradition, but timber frame construction can accommodate almost any design or style. Building a timber frame house is something like an old-fashioned barn-raising: A crew arrives with the posts and beams already cut. Then they work nonstop for a week, put up the frame and weatherproof it, after which the owners can hire a general contractor or do the subcontracting themselves. Raising the frame can be an emotional experience. "Tedd became such a close friend," says Janice Jewell, "he's now part of our family."■ —ANN McKEE WISER





The master bedroom is a beamed refuge in a separate wing. The lines of the blue pencil-post bed set against the beams add another design dimension to the room. The dining area faces east for sunny breakfasts, its spare Windsor-style bench and chair in keeping with the simple, open space of the house.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



TIMBER FRAME HOUSE

Functional, flexible and dramatic spaces are set off by the rustic geometry of post-and-beam construction



NICK WHEELER

Old Mill Conversion

ABANDONED FOR 50 YEARS, A 19TH-CENTURY STONE MASTERPIECE IS REMODELED AND ADAPTED TO '80s LIVING FOR SIX VERMONT FAMILIES



Haviland's Privilege, an historic mill complex in North Bennington, Vt., has been converted to condominiums by architect Timothy D. Smith, preserving it as an important town landmark dating back to the 1777 Battle of Bennington while ensuring a lively and useful future.►



The living/dining room at Stone Mill South, a triplex and the largest unit at Haviland's Privilege, reveals some of the old mill's structure: a stone wall and an original timber.

Old Mill Conversion

There is history in every crevice and cranny at Haviland's Privilege, a beautiful stone mill on the shore of Paran Creek in North Bennington, Vt., that dates back to before the Revolutionary War. After 50 years of abandonment and neglect, it has received a new lease on life thanks to a well-timed rescue by conversion.

Architect Timothy D. Smith, whose offices are in the nearby North Bennington railroad station that he also converted, approached the project with imagination and respect. He purchased the property almost 10 years ago and several years later devised a plan for turning the mill and its outbuildings into a total of six condominium units—each different—in three buildings: the mill itself, an adjacent small stone building and a wooden building that sits over the water. One derelict stone building just behind the mill was demolished except for a single wall that serves to define the gardens and terraces *(inset, preceding page).*

Each unit is multileveled and sizes vary from one to four bedrooms. All include a fireplace, a generous amount of built-in storage space and clean white walls to highlight and brighten the interior spaces.►



WILLIAM P. STEELE

A treasured painting by New England artist Ann Jones belongs to the owners of Stone Mill South. It's the centerpiece of a decorative vignette in the dining area.

Old Mill Conversion

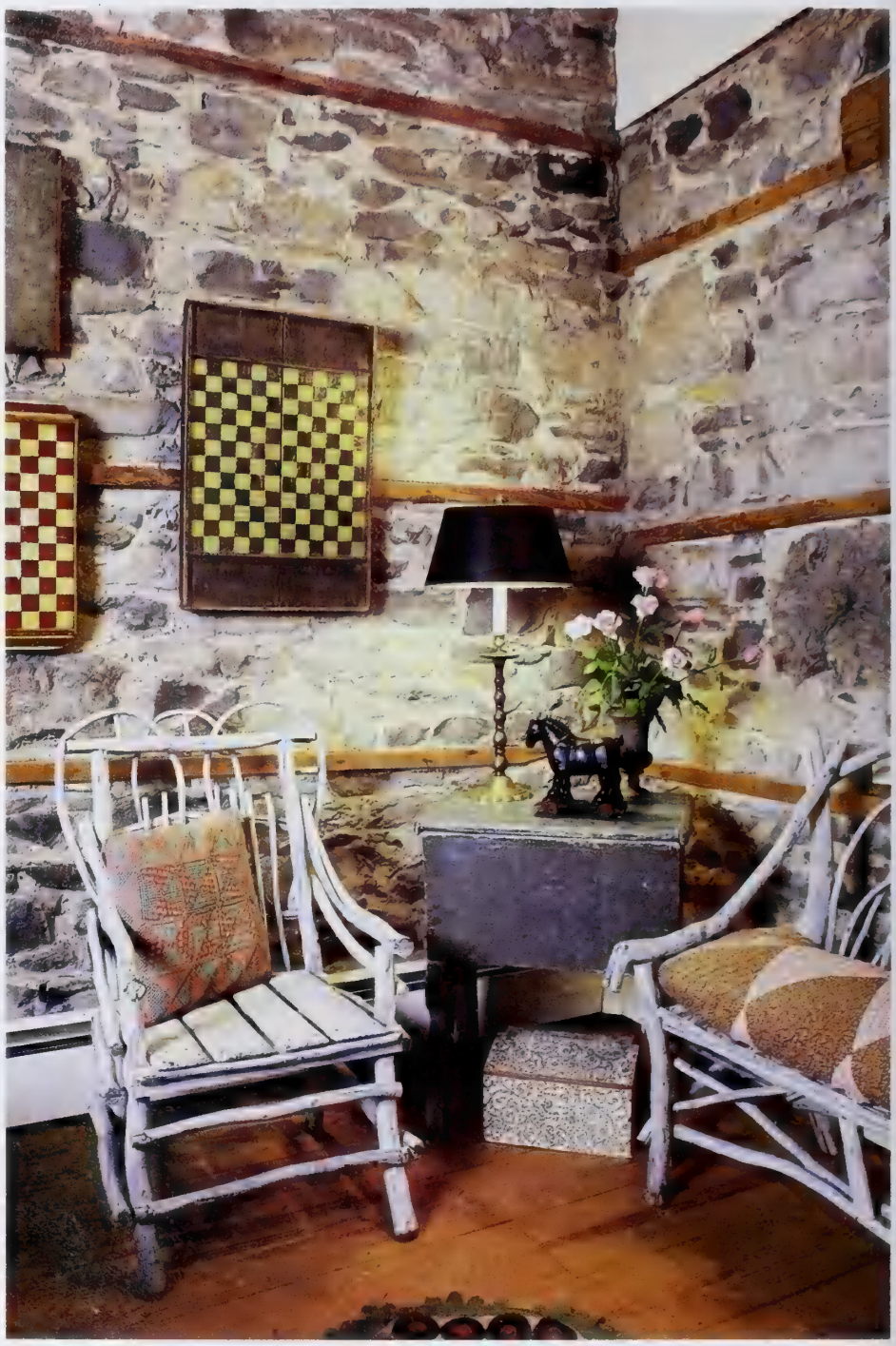
Joseph Haviland was granted the right to establish a gristmill and dam by the King in about 1770, but Haviland was a Tory and was forced to leave town shortly thereafter. His son-in-law, Moses Sage, a captain in the Revolutionary Army, took over the operation. Local legend has it that he fed the troops for the Battle of Bennington (1777) with corn ground at the mill.

In the 19th century, the property was turned into a paper mill and the original grindstones were recycled as lintels over the doors and windows. In 1927 the complex was abandoned, except for the small stone building that became an office for Fred Welling, a descendant of the paper mill's founder.

What has always been called Fred's Old Office by the townspeople has now become home, office and storehouse for Victor Weinblatt, an antiques dealer who specializes in 19th- and early 20th-century crafts and furniture.

A great portion of the conversion project at Haviland's Privilege consisted of renovating the original structure. Sensitive attention to detail included arranging for a nearby quarry, long since closed, to reopen so that new stone would match the old. Once the framework was sturdy, architect Smith was able to integrate into it his own contemporary design. "In so doing," he says, "I had to try to think like the original builder—not just understand what he did, but try to create a design sympathetic to the original."■

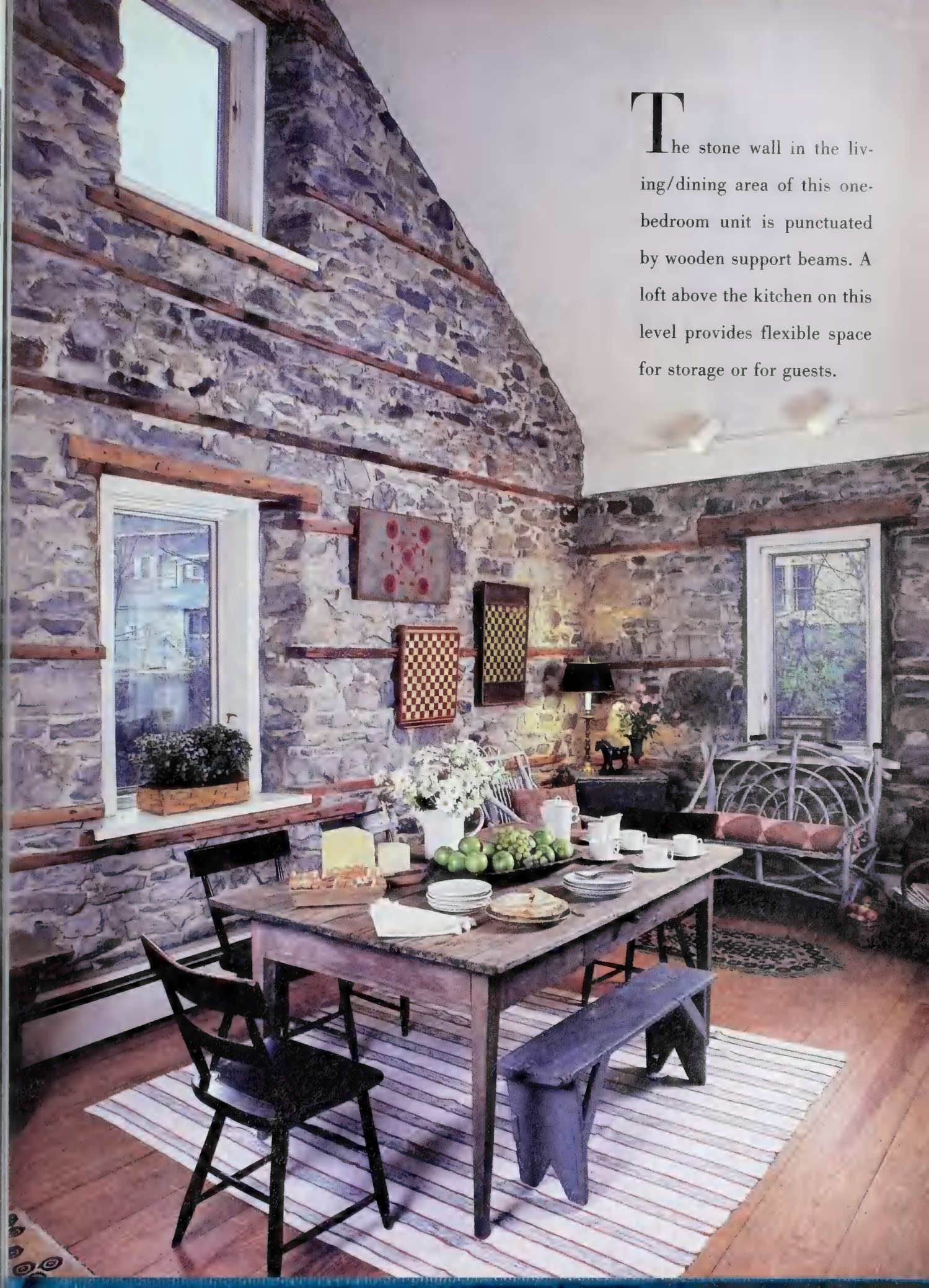
—ANN McKEE WISER.



WILLIAM P. STEELE

Called Fred's Old Office because it served for half a century as headquarters for Fred Welling, a descendant of the mill's founders and a community leader, the small building adjacent to the mill has become home for an antiques dealer and an ideal setting for his collection.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The stone wall in the living/dining area of this one-bedroom unit is punctuated by wooden support beams. A loft above the kitchen on this level provides flexible space for storage or for guests.

RECALLING THE HERITAGE OF THE AMERICAN HOME

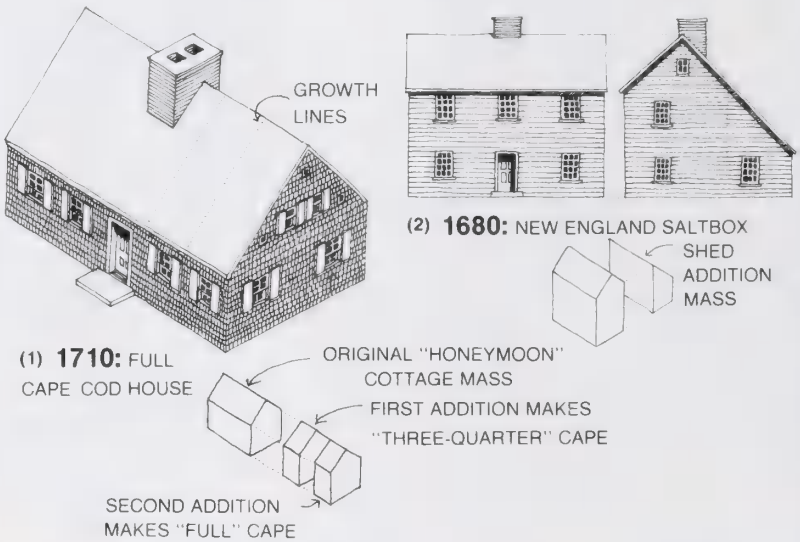
Even today's most innovative design is a celebration of our rich architectural past

By LESTER WALKER

What's new in American architecture? This question, so often put to architects and historians, is a hard one to answer. For while new directions are being explored all the time, every innovation carries with it some element of tradition.

Throughout our history the architecture of the American home has embraced the differences in climate and geography that exist across the country . . . plus the cultural influences of each wave of immigrants reaching our shores. All this input continues to shape our architecture, but regional influences no longer carry so much weight. With rapid advances in building technology and in communication it is possible—and not implausible—to build a California-style bungalow in the Maine woods or a New England cottage in the Louisiana bayou. It was not always so.

The story of American residential architecture begins with the first settlers who brought with them the building traditions of their homeland. Using rough native materials and relatively undeveloped skills, the English built houses in New England that were simple in shape and concept: A peaked roof over four walls created a square or rectangular plan. When additions were needed, the original shape or "mass" of the house was often just extended, as in the Cape Cod House **(1)** and the Saltbox **(2)** shown. The Dutch in New York, the Germans in Pennsylvania and the Scandinavians in New Jersey and Pennsylvania used the very same medieval gable-roof mass to define the shape of their houses, but built them with a stone or log technology that was then popular abroad. For over 100 years house-building styles were basically unchanged, remaining reflections of these humble old-world origins.



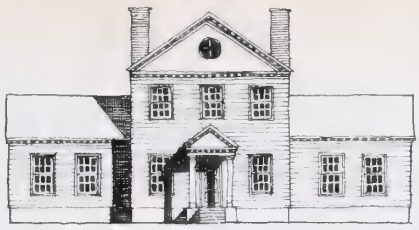
The 18th century brought gradual but radical change to American culture. The shift from the medieval to the classic state of mind had an impact on house building. New England merchants, Pennsylvania businessmen and wealthy English planters settling in the tidewater regions of Maryland and Virginia began importing the Georgian style then popular in England, using it to build houses that would make their affluence conspicuous. The first of these was the Cross House **(3)**, prototype of the Southern Manor House. At right angles to the basic medieval mass of the Cape Cod style house was a porch mass added to the front and a stairwell mass added to the rear. The result, viewed from the air, resembled a cross. The Cross House style represented a new departure in American house building. It advanced the concept of symmetry that sparked the beginning of an American classic style **(4)** based on Roman design and popularized by Thomas Jefferson's architecture.

Our culture had been classically oriented for well over a century when the Greek Revival style **(5)** gained prominence in the late 1820s. With its thick columns and a roof line determined by

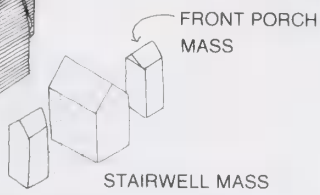
LESTER WALKER



(3) **1650:** TYPICAL CROSS HOUSE

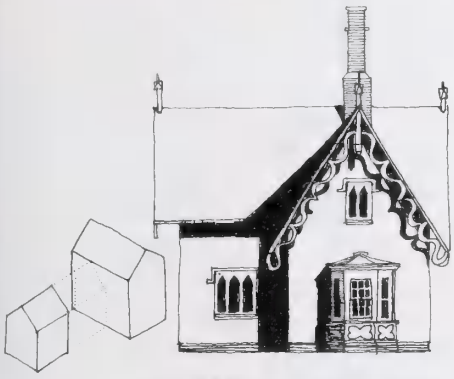


(4) **1775:** JEFFERSONIAN HOUSE, VIRGINIA

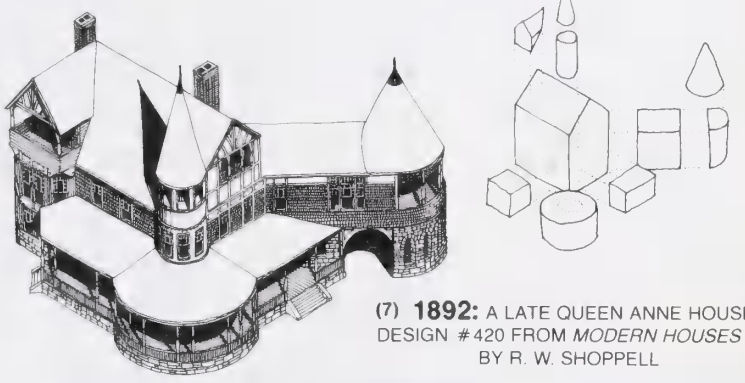




(5) **1825:** GREEK REVIVAL HOUSE



(6) **1840:** CARPENTER GOTHIC
DAVID SIKES HOUSE, SUFFIELD, CONN.



(7) **1892:** A LATE QUEEN ANNE HOUSE
DESIGN #420 FROM *MODERN HOUSES*
BY R. W. SHOPPELL



(8) **1882:** AMERICAN SHINGLE STYLE
SWAMPSCOTT, MASS., ARTHUR LITTLE, ARCHITECT



(9) **1930:** SPANISH COLONIAL
REVIVAL STYLE SANTA BARBARA, CALIF.

a triangular pediment, it was thought to embody the very ideals of democracy. Thus it influenced the design of practically every type of building in America for the next 25 years.

The Victorian revolt against the rigidity of these classic forms found architects massing several simple gable-roof structures together in an informal fashion to create houses that were more picturesque, more in harmony with nature. Designers of Greek Revival structures had squeezed rooms into a surrounding form, usually a cube. Victorian architects allowed the plan to grow—naturally—from within, arriving at a form that accommodated owner needs as well as the lay of the land. The Victorian age produced a great many decorative architectural styles. Two of the most signficant were Carpenter Gothic **(6)**, with its carved gingerbread ornamentation, and Queen Anne **(7)**, with its solid geometric masses and expansive porches.

In the early 1880s wealthy Americans sought comfortable, fashionable vacation retreats far away from cities, primarily along the unspoiled Atlantic coast. At first, Queen Anne style houses were built, but eventually the uniquely American Shingle style **(8)** emerged, bringing with it a rediscovery of colonial earmarks from the 17th century: roughcut shingle siding, the gambrel roof, rubble stone walls and a snug, close-to-the-earth profile. This was the beginning of a new era in American architecture. Architects working in the West added Japanese detailing and mixed in the Art Nouveau style to create houses that were rustic on the outside and as refined as polished furniture on the inside. A wide variety of bungalows based on the Shingle style and the English Arts and Crafts movement sprang up all over the country. The Shingle style had great influence on San Francisco Bay Region architects, well known for rustic designs that ranged from the California ranch house to the woodsy hillside retreat. Many architects working today still practice in the Shingle style idiom.

For a large segment of our population, the early years of the 20th century produced extraordinary prosperity.

(Continued on page 151)

Victorian Needlepoint

designs to make

IN ENGLAND THE VICTORIANS LOVED ROMANTIC DESIGNS IN ALL THINGS. THEY PARTICULARLY ADORED NEEDLEWORKS THAT WERE FLAMBOYANT, COLORFUL AND EXUBERANT WITH MOTIFS DRAWN FROM NATURE. VOLUPTUOUS TULIPS AND LILIES, CABBAGE ROSES IN EXQUISITE BLOOM, LAVISH LEAVES IN MANY HUES—ALL RENDERED WITH INTRICATE SHADING AND FINE DETAILING—WERE AMONG THEIR FAVORITE SUBJECTS. INTERIOR DESIGNER KEITH IRVINE, OF IRVINE AND FLEMING IN NEW YORK CITY, BEGAN TO COLLECT THESE 19TH-CENTURY NEEDLEPOINT PIECES YEARS AGO WHEN HE WORKED IN LONDON. HE LIKES TO USE NEEDLEPOINT IN ROOMS TODAY BECAUSE HE FINDS THAT THE STRONG PATTERNS AND PUNCHY COLORS CONTRAST NICELY WITH SOFT CHINTZES AND PRETTY PORCELAINS.▶



A handsome design for a chair or stool, the tapestry (above), *is made richer with its energetic border and chocolate background. Elegant slippers,* (opposite) *would be fit for a king, with the royal motto worked in beads: "honi soit qui mal y pense" (evil be to he who thinks evil). Inspired by Keith Irvine's collection shown here and on the next pages. New canvas designs are available by custom order.*





Portrait of a little boy with bird's nest is petit point; the scallop border is stitched in gros point.

ENGLISH NEEDLEPOINT FROM THE EARLY 1800s HAD GREAT CHARACTER IN COLOR AND DESIGN, LIKE THIS CHAIR CUSHION *(OPPOSITE)*, A PRINCE OF WALES THREE-FEATHERS CROWN CIRCLED WITH A GARLAND. CANVAS ADAPTATIONS OF ANTIQUE PIECES ON THESE AND THE PRECEDING PAGES ARE BY ARTIST QUINCE QUAINTANCE FOR ALICE MAYNARD NEEDLEWORKS. THE DESIGNS AND MATCHING WOOLS MAY BE ORDERED BY MAIL. ■ *Editor* PATRICIA CORBIN



A long fireplace bench is splashed with exotic tropical blooms stitched with subtle shadings and wonderful deep colorations.



A little chair seat cushion has the punch of graphic design with its slashes of diagonal striping surrounding lush strawberries.

FOR MORE DETAILS, SEE PRODUCT INFORMATION


BAGS
BAGS
HATS
JUMPERS
EXIT
SHIRTS

SOLVING YOUR STORAGE CRISIS

Storage is a lot like housework. When it's effective, you never notice. But when done poorly, storage is a nuisance. The storage solutions on these eight pages all utilize spaces that householders barely knew existed!



PHOTO COURTESY OF CONRAN'S

■ *Above:* The new "Pagoda II" cupboard typifies the design efficiency of the Conran ethos: stacked cabinets flanking a recessed center of three shelves; $323 to order by mail.

■ *Left:* A veritable wall of closets provides over 150 cubic feet of shelf and hanging storage space. Designer Beverly Ellsley used old-time stencils to label each drawer and door's contents.►

TOM YEE









LIZZIE HIMMEL

■ Architect Michael Hassig and desig
Donna Engel collaborated on a stora
scheme whose inspiration comes from
ingenious *tansu* chests of the Japanese.
a 15-by-11½-foot-wide studio apartm
they created a sleeping loft, incorporat
a set of stairs with interior storage cabin
for a TV and turntable in one, gene
blankets and linen in another *(see trio
pictures, above)*. Frosted glass panes un
the two. Directly under the loft a th
setup: built-in shelves plus a wooden w
ing surface with sufficient space for
book, small sculpture, even a light.

■ Using four distinct hues of Formic
new Colorcore surfacing laminate, desig
er Michael Haskins devised a "hone
comb" of storage cubes *(left)* for a clie
whose job demands orderly maintenan
of an endless stream of books and mag
zines. The rolling desk spanning the b
(also made of laminate) doubles as a dini
surface. Because the cubes are all t
same size color has been used to alter t
perception of the whole wall.



CHRIS MEAD

■ Wall-wide, ceiling-high storage for books and small sculpture often requires the need for a ladder or a special staircase *(above)*. Designer Martha Dupee had a staircase made that spans the width of a floor-to-ceiling bookcase in a living room blessed with greenhouse-style windows. Accessibility to books is key, to say nothing of the great view.

The decorating impact of devoting one whole wall to storage is as dramatic as it is functional and pretty

■ A bookcase as room divider, complete with its own built-in ladder leading up to a sleeping berth *(below)*, solved a storage problem for a couple adapting a loft. The firm of Prendergast & Sawyer built two cases side by side to serve as walls distinguishing a small dressing room from a larger living/dining room.►



JAMES LEVIN



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■ These shelves *(opposite)* hold more than books. Designer Melvin Dwork made a library/guest room feel more spacious because he turned what once was a chopped-up wall with two doors into one continuous surface. The doors are still there, concealed by portions of the bookcase that swing open to allow access to a guest bath/closet.

■ Mirrored bi-fold doors guard the mystery contained within a Palladian-inspired pediment housing a drop-down bed *(above and right)*. Architect Richard Oliver devised the classic, pillared facade whose mirrored panes reflect the light in a small city apartment. ►

Uncovering hidden assets is the secret of successful storage systems. Back a door with shelves or use bi-fold doors to telescope space.



LIZZIE HIMMEL



When solving storage problems, ideas that work in the professional's office are often welcome at home. The overall concept: component systems that adapt.

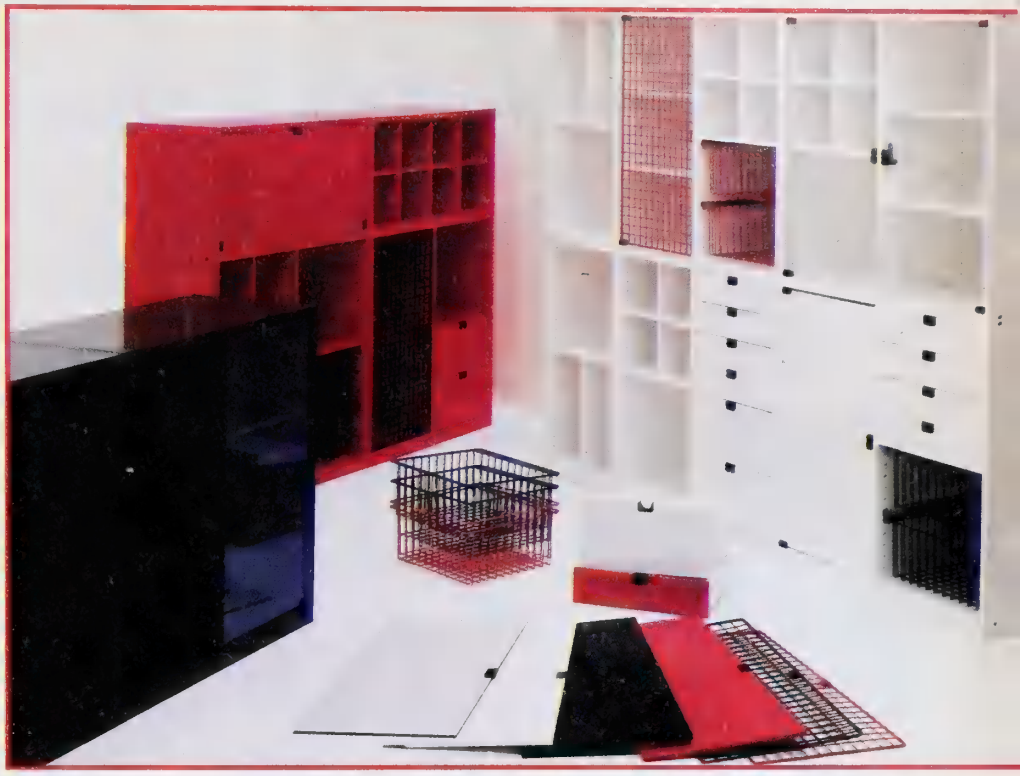


LIZZIE HIMMEL

■ *Above:* Room-to-grow-on is the aim of this child's bedroom. Designer Ronne Fisher maximized every inch of space by arranging the room's activities on levels: a small reading nook on a carpeted platform that incorporates the bed, a drop-down table behind a colored square in the wall, storage tucked under the stairs and wholly adjustable shelves for books, records, toys, paints and papers. Opposite the shelves is an entire wall of cork and pegboard for hanging drawings.

■ *Left:* When something works, grab it! That's just what interior designer Gloria Fidler did. She adapted Knoll's sleek, elegant filing cases—usually found in downtown offices—into a pull-out system for holding sweaters and other foldables neatly. The filing cabinets come in a variety of understated colors, but Mrs. Fidler selected a clean, bright white for this.





■ *Above:* To roll from room to room—for guests, children, a summer cottage or wherever you need extra closet space—this Italian-designed Cabana Closet has a sturdy enameled metal frame with a brightly striped cotton canvas cover. It has a zippered hanging portion, even a top shelf for additional flat storage. Standing 72½ inches tall, it's a veritable portable wardrobe. Assemble it quickly yourself; $175 by mail from Williams-Sonoma, San Francisco. ■ More component storage: Swedish imports that assemble easily but have an attractive, substantial appearance. *Above:* Quattro lacquered cabinets, drawers, baskets and partition panels come in white, black, red and gray . . . all interchangeable. From Progressus, Atlanta, Ga. *Below:* Progressus's Basic group of do-it-yourself drawers and cabinets in blue, white, gray, pink or a natural oak finish. The three cabinets, side by side, measure almost 90 inches across. The single sidetable *(lower left)* is a modified version of the Basic group.■ *Editor* JASON KONTOS



M.I. Hummel
The Benchmark Since 1935

In half a century, handmade "M.I. Hummel" figurines have been often imitated, but never matched. Goebel of West Germany alone is authorized by the Siessen Convent to make figurines according to the drawings of Sister M.I. Hummel. Only a figurine bearing a Goebel backstamp and the artist's incised signature is authentic. So don't be misled by copies from places like Taiwan. Insist on the authenticity of "M.I. Hummel," the world standard for craftsmanship and quality. For more information, send $1 to Goebel, P.O. Box 525, Dept. HB405H, Tarrytown, N.Y. 10591.



Goebel

Bringing quality to life since 1871

AT HOME WITH FOLK ART

Continued from page 34

Americana there has been a substantial appreciation in value. Often, however, only the best pieces appreciate very much. But if you're a collector, selling your best pieces is the last thing in the world you want to do.

Regarding attributions, I note that there is an unfortunate number of collectors who need the reassurance of an attribution or a signature, and there are many dealers who are all too willing to provide them. Reinforcing this problem is what I feel in most areas to be an unfortunate lack of scholarship.

Attributions seem all too often to be based largely upon "wish" and "desire" rather than on any real research. While some good work is being done, the amount is very small. Perhaps the nature of American folk art is such that certain areas will never be susceptible to meaningful research or finite conclusions. I would prefer an acknowledgement of such limitations rather than dubious conclusions.

So I suggest that neophyte collectors take both attributions and provenance with a big grain of salt. Buy because a piece appeals to your aesthetics.

Rarity is another perilous myth for the neophyte collector. Let me share some definitions as I have come to know and understand them: "Unique" means that I may have to wait at least a year before I find another example; "rare" means I might have to wait six months or so; "unusual" means a month or two might pass before a comparable item can be found at auction, designated "fine" or "very fine."

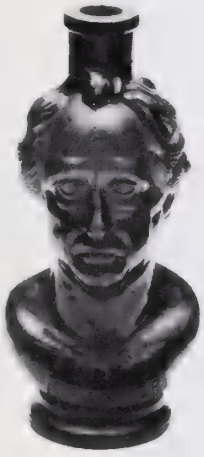
As collectors, all of us can and should take pride in preserving a part of our culture, even a part of our artistic heritage. What I feel has been missing is meaningful retrospection and criticism. If we don't take ourselves seriously—by engaging in self-criticism, by raising basic questions, by setting ethical and aesthetic parameters in our corner of the art and cultural world—then no one else will.■

Howard A. Feldman, who practices law with a major corporation, is the founder and president of the American Folk Art Society.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My 6½-inch-high dark blue bottle is shaped like a man's head. The name "Granger" is on the bottom.
—K.E., Abington, Conn.



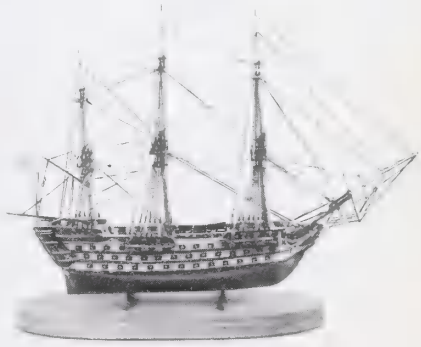
A. Figural bottles were popular containers in the 19th century, as they are today. The Granger bottle was patented in 1874 by a maker who made many styles of figural containers. The patent was for "a glass bottle for perfumery," but the bottles that depicted men usually held liquor or vinegar.

Just why Dr. James Granger was chosen as the model for a bottle is still unclear. He was an English clergyman who lived from 1723 to 1776. He is best known as a collector of prints.

A bottle like yours sold at auction for $285 last year. The cobalt-blue color is very rare.

Q What can you tell me about this ship model which, I am told, is at least 100 years old?
—P.I., Coconut Creek, Fla.

A. It is a replica of a ship from the late 1700s or early 1800s. Some models are known as "prisoner of war" ships because they were made in the early 1800s by French sailors taken prisoner by the English.



A ship with a copper hull like yours is sometimes called a "copper penny" model; it was believed that the copper came from English pennies. The value is determined by the accuracy of the model. Knowing the name of the ship also adds to the value.

Your ship's value would be from $2,000 to $3,000 or more.

Q How old is this particular style of settee?
—M.M., Brewton, Ala.



A. Your settee looks like three chairs placed next to one another. Each of the chairs is in the style of furniture called Chippendale in the United States but known as George II style in England. From about 1750 to 1785, Thomas Chippendale designed chairs with a curved top rail (crest), curved legs (cabriole) and open back (pierced splat). The ball-and-claw foot is seen on many pieces of furniture from the same period. Most furniture in that style was made of mahogany.

If made before 1800, your settee is worth $3,000 to $5,000. If a modern copy, it would be worth at least $1,000.

Q This strange looking object is obviously meant to hold umbrellas. How old could it be?
—S.H., Garvin, Okla.

A. The first umbrellas were used in ancient Egypt and other Mediterranean countries as protection against the sun. A Chinese legend claims that umbrellas were invented in the 11th century B.C. The umbrella was in use in Europe by the end of the 16th century as a protection from rain. Silk, lace or leather were favored coverings. By the beginning of the 19th century, women carried them regularly. Men of fashion started using them by the middle of the 1800s. The umbrella rolled up to be stored in a tall vaselike holder. Your stand has the characteristics of Eastlake-designed furniture of the 1860 to 1900 period. It should be worth about $800.■



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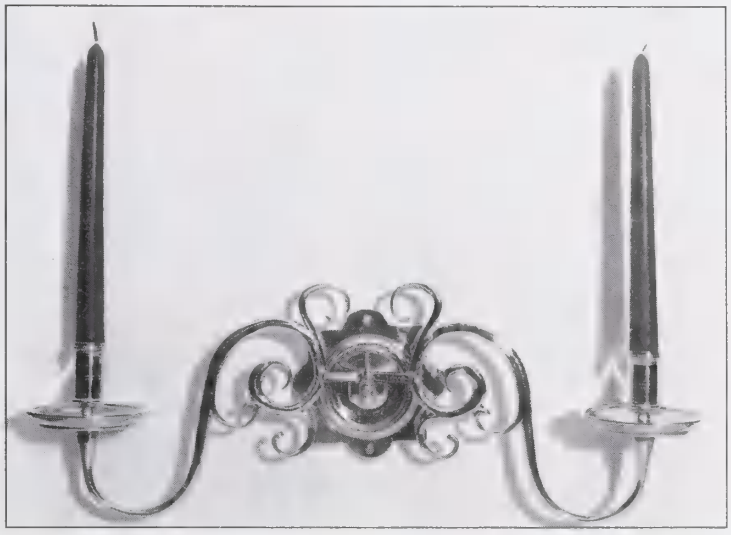
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THE ART OF THE TOWEL.

WHERE TO FIND IT

THE RIGHT HARDWARE IS VITAL IN ACHIEVING HARMONY WITH FURNISHINGS AND DECORATIONS

By SYLVIA SUNDERLIN ——



In restoring an old house you may have experienced the disappointment of finding little of its original hardware intact. The farmhouse may be missing some interior door latches or cupboard pulls. Your turn-of-the-century Victorian house has a pair of splendid sliding parlor doors, but where can you find a replacement for the broken track? The right hardware, appropriate to the age and style of the house, is vital in achieving harmony with decorations and furnishings. Many good reproductions are available. Missing parts can be matched or duplicated. It is even possible to find original hardware in excellent condition.

Ball & Ball, 463 W. Lincoln Hwy., Exton, PA 19341; (215) 363-7330—This firm has reproduction brass and iron fixtures, door and window security locks, cabinet and door hinges, brass stair rods (to order), knockers, chandeliers and sconces. New is a large selection of Victorian period items. Illustrated catalog, $5 ppd. Free minicatalog details specially priced items.

Blaine Window Hardware, Inc., 1919 Blaine Dr., Hagerstown, MD 21740; (301) 797-6500—All kinds of hardware are sold here for casement windows, including old sash pulleys, bronze hardware for double-hung windows and roller assembly for double parlor doors. The firm can duplicate hangers and rollers in bronze or brass. Free catalog.

Bona Decorative Hardware, 2227 Beechmont Ave., Cincinnati, OH 45230; (513) 232-4300—This firm has door and cabinet furniture, mostly imported: knobs and plates in brass, porcelain, crystal, iron and pewter. Other specialties: brass stairway handrails, window hardware for casement or double-hung windows. Catalog, $3. Smaller supplementary catalog is free.

P.E. Guerin, Inc., 23 Jane St., New York, NY, 10014; (212) 243-5270—This family firm has a very large stock of cabinet and house hardware, much of it imported. Their specialty is custom duplication or replication of fixtures or furniture hardware. Catalog, $5. They have showrooms in several larger cities.

Hartland Forge, 250 Bank St., Lebanon, NH 03766; (603) 448-3326—This small firm, which specializes in custom hardware restoration for historic houses, forges iron hardware in traditional 17th- and 18th-century styles, such as strap and h-and-l hinges, latches and fireplace equipment. Catalog, $2.

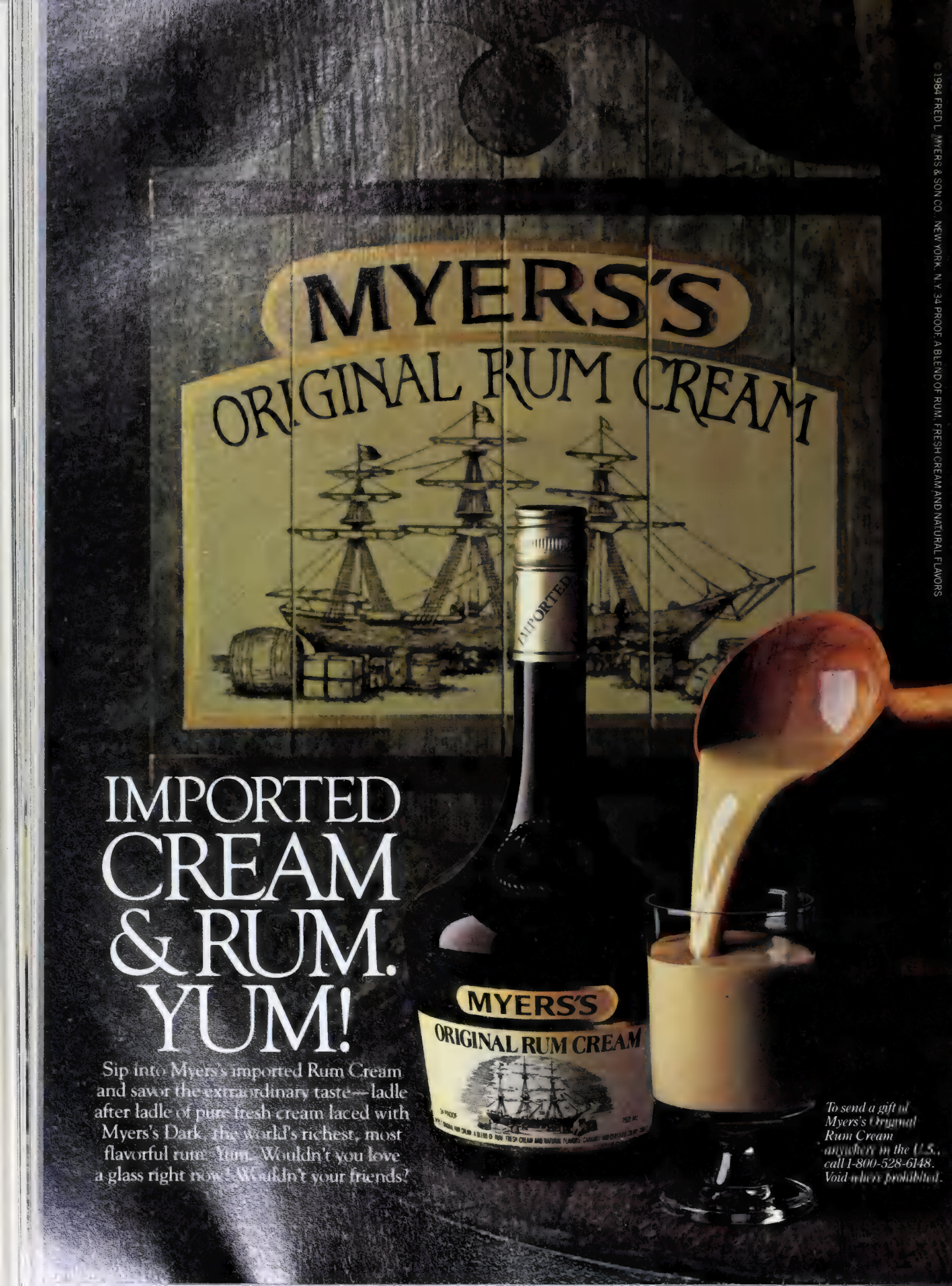
Kayne & Son, Rte. 4, Box 275A, Candler, NC 28715; (704) 667-8868—Forged iron hardware is the firm's specialty. They also do repairs on iron and other metals as well as make brass and bronze castings. Principal items are hinges, hooks, knobs and latches in traditional Early American styles, and fireplace tools or fixtures and imaginative kitchen hooks, hangers and other hardware. Catalog, hand-forged hardware, $2; catalog, brass and bronze castings, $2; both catalogs, $3.50.

Off the Wall, 950 Glenneyre St., Laguna Beach, CA 92651; (714) 497-4000—Architectural antiques only are stocked here, such as authentic turn-of-the-century bathroom fixtures—faucets, towel bars and door and window hardware. Send stamped envelope with inquiry. Photos sent on request.

Renaissance Decorative Hardware Co., PO Box 332, Leonia, NJ 07605; (201) 568-1403—Decorative hardware, mostly imported, includes French brass lever door handles, ornate knobs, brass and crystal bath accessories. The firm has cupboard hardware, brass closet rods, stair rods and bar rails. Catalog, $2.50.

W.T. Weaver & Sons, Inc., 1208 Wisconsin Ave., NW, Washington, DC 20007; (202) 333-4200—This old family firm maintains a fine selection of distinctive house hardware, much in the Williamsburg style: a wide range of front door locks and knockers, interior door and window hardware, push plates and ornamental switch plates. A specialty is bath hardware in various styles.

The Wise Company, 6503 St. Claude Ave., Arabi, LA 70032; (504) 277-7551—General hardware is sold here, much of it period reproductions, including knobs, door knockers, coat hooks, brass stair and foot railings, door and cupboard locks. They have a large assortment of brass and iron key blanks in many period patterns. Catalog, $3.50. ■


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© 1984 FRED L. MYERS & SON CO. NEW YORK, N.Y. 34 PROOF A BLEND OF RUM, FRESH CREAM AND NATURAL FLAVORS

Quick Cook's Best

RECIPES FOR SHOW-OFF DISHES YOU CAN MAKE IN MINUTES WITH ABSOLUTE EASE . . . PLUS MENUS



On a table covered with a mat made from a Japanese obi: braised escarole and broccoli rabe and angel hair pasta with broccoli.

MENU
Angel Hair With Broccoli
Braised Escarole and Broccoli Rabe
Hot Garlic Bread
Vanilla Ice Cream Sambuca and Amaretti Cookies

House Beautiful introduced its Quick Cook column with the intention of bringing you fresh, innovative and nutritious quick-to-make meals. For four years Martha Stewart has been contributing her own distinctive ideas to the column, backed by her principles of organization. The results are contained in *Quick Cook* (Clarkson N. Potter, $17.95) from which these time-conscious dishes were gleaned: pasta, seafood, a grilled duck and some effortless desserts. *(For Ms. Stewart's indispensables for a Quick Cook's pantry, page 112.)*►

From Martha Stewart's *Quick Cook*, photographs by Michael Geiger. Designed by Roger Black. Published by Clarkson N. Potter, Inc.
Copyright © 1983 by Martha Stewart. Photographs copyright © 1983 by Michael Geiger.

In one layer of an Oriental steamer, fresh thyme mingles with scallops, unshelled shrimp, littleneck clams and scrubbed mussels.



MENU
Steamed Shellfish With Herbs
Ginger Soy Sauce
Tomatoes Stuffed With Baby String Beans
Figs Stuffed With Raspberries

MENU
Soft-Shell Crabs
Spicy Sesame Noodles
Eggplant With Scallions
Honeydew Melon

The crabs are nestled in sautéed julienned Japanese eggplant and angle-cut scallions served on a 19th-century hand-painted Limoges platter. Soft-shell crabs from either the Chesapeake or the Gulf are a precious treat.



MENU
Grilled Breast of Duck
Chicory Salad
Potato Slices Fried in Olive Oil
Puree of Beets
Apples and Cheese



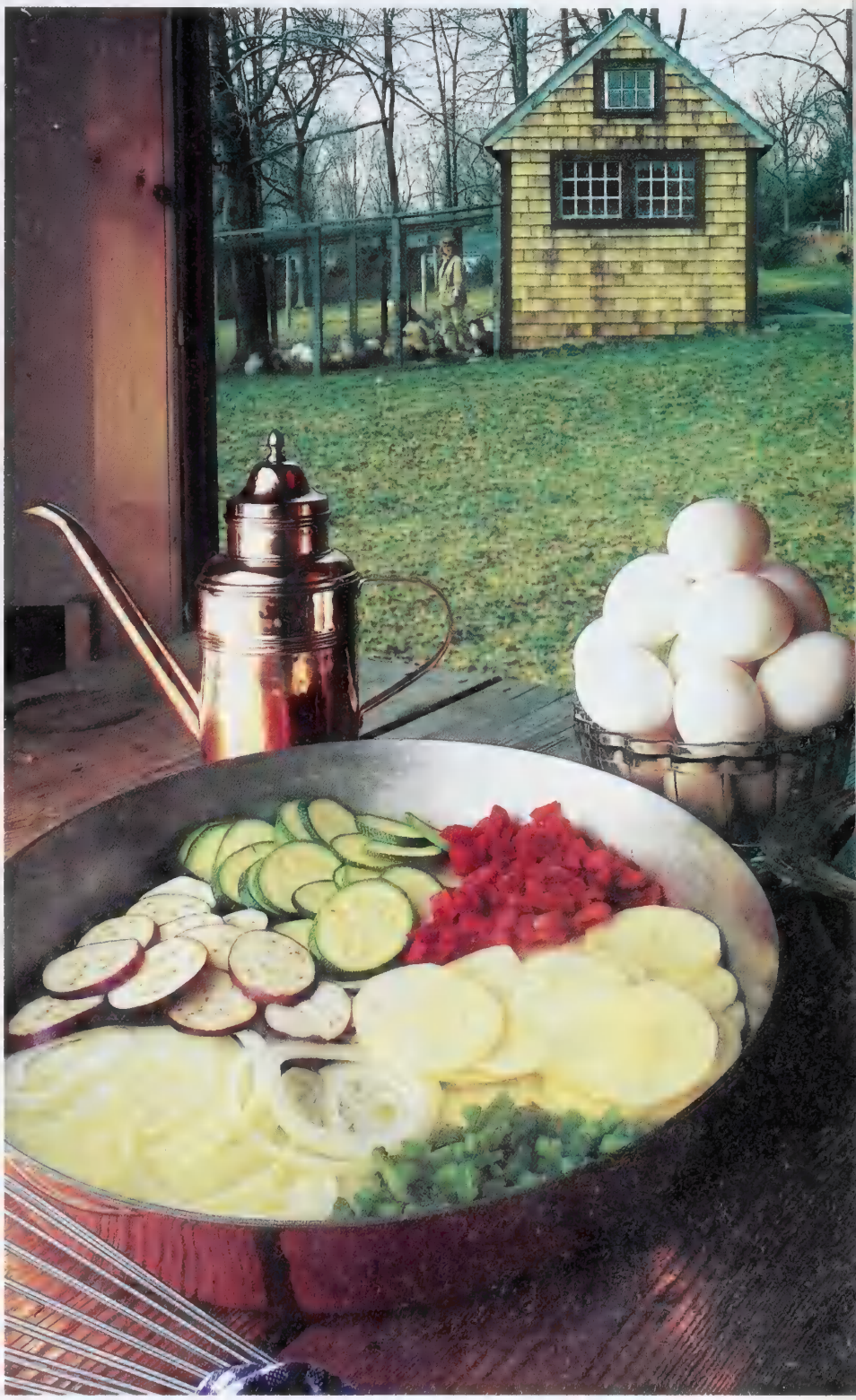
Whole breasts of duck marinated in black currant juice overnight can be grilled on a hibachi right in your own fireplace—or on an outdoor grill.

RECIPES BEGIN ON PAGE 112

Martha Stewart formulated a set of rules to achieve these Quick Cook goals: **1.** Spend as little time as possible shopping for the ingredients of each meal without sacrificing quality. **2.** Create mouth-watering, nutritious, healthful meals in a matter of minutes. **3.** Simplify favorite recipes. **4.** Set a lovely, unusual table in a very short time. **5.** Reinvent or re-create the easiest, best ways of cooking foods. **6.** Use a minimum number of utensils, pots and pans to save on clean-up time.

Quick Cook's method takes fine-quality ingredients, impeccably fresh, and turns them into meals with a minimum of fuss and time. Meals are generally prepared by portion rather than measurement, which is more economical because there are no leftovers. The proportions of ingredients are flexible, reflecting personal tastes and appetites.►

MENU
Littleneck Clams on the Half Shell
Frittata
Hot Crispy Breads
Salad of Arugula and Cherry Tomatoes
Baked Apricots



Typical of Spain and the rustic Balearic Islands, frittatas are huge omelets baked in an oven and traditionally filled with potatoes, onions, peppers and black olives.



Very thin slices of Golden Delicious apples in a puff pastry shell make a particularly light and easy dessert. You can buy squares of frozen puff pastry or prepare your own ahead of time; it freezes almost indefinitely.



The color of the delicate blackberry fool is enhanced by a bouquet of sweet William picked fresh from the garden. Markets abound in blackberries each spring—mix berries with crème fraîche, a bit of sugar, crème de cassis . . . .

QUICK COOK IS THE SOLUTION FOR GOOD COOKS WITH BUSY SCHEDULES WHO WANT TO SERVE EXCEPTIONAL FOOD

The 52 menus in *Quick Cook* are arranged by season—as much for aesthetics as for the general availability of ingredients. Because of excellent shipping you are often able to purchase unusual or hard-to-find fruits and vegetables out of season, making the Quick Cook's job simpler because shopping is so much easier.

The menus are designed to be cooked in an hour or less. When Martha Stewart says an hour, she means the actual time spent standing at the stove. She reads each menu carefully beforehand, does the shopping and the gathering of ingredients, and is organized before the actual cooking process begins. Be sure your broiler, if required, is heated well ahead of time; if you're grilling, light the grill. Organization is extremely important and utilization of the time at hand essential to making these menus work.

Your pantry must be well and imaginatively stocked. With the almost day-to-day introduction of new and delicious oils, vinegars and condiments, a pantry is bound to change its character and contents. However, that too is what *Quick Cook* is all about—using *both* basic and non-basic ingredients to create uncommon meals. Today's pantry is certainly more complex and interesting than it was 10 years ago, and meals themselves reflect new trends and ideas in food preparation.

You will note that many recipes in *Quick Cook* call for fresh herbs—they impart a flavor and aroma to foods that cannot be duplicated in any other way . . . and they are so easy to grow, both indoors and outdoors. If you cannot grow them yourself, make sure you have a good source for purchasing fresh herbs, and keep what you need in the refrigerator.■

A turn-of-the-century Japanese dessert set (right) *displays an unpeeled sugar-glazed pear in cream. Firm Bosc or Bartlett pears have the requisite "meat" that stands up to baking. Tea is a natural accompaniment to this rich but delicate dessert.*





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ENTERTAINING PLUS

By BEVERLY McGUIRE

GLASS LILY FLOWER VASE

Use a glass lily with a real flower at each place setting for a personal dining centerpiece: 8 inches long; $14.25 ppd. The New York Botanical Garden Gift Shop, Bronx, NY 10458.



TILE TRIVETS



A perfect hostess gift or collectible for your own home are these Stamp Series tile trivets by Artile for Elizabeth Eakins. Completely heat resistant, these colorful hand-painted tiles have pine borders and depict various English towns; $25 each, at Elizabeth Eakin's shops: 1053 Lexington Ave., NYC 10021, and 63 Thompson St., NYC 10012. Phone: (212) 628-1950.

Brandied Peaches

A simple summer dessert. Preheat oven to 350°. Halve peaches. Remove stones. Enlarge hollow with teaspoon. Fill with crushed amaretti. Place butter pat and 1 teaspoon sugar in each. Bake 20 minutes. Add 1 teaspoon brandy to each half. Bake 20 minutes more. Serve cool.

HEALTHFUL HAUTE CUISINE

Devotees of the famed, elegant Four Seasons restaurant in New York City are in for a healthy surprise. A timely addition to their menu is "Spa Cuisine." Specialties include whole wheat linguine with breast of pheasant and a vegetable platter with peanut sauce. The Four Seasons is at 99 E. 52nd St., NYC 10022. Phone: (212) 754-9494.

BLOOMING CENTERPIECE

The blossoms of lily of the valley are a sure sign spring has arrived. Now you can bring their scent indoors. This Lily of the Valley Dove Bowl kit contains seven large preplanted seedlings in a fine Delft pot with two doves perched on top. The planter is 6¼ by 3 inches. Best of all, you can even watch the flowers bloom in about four weeks; $30.20 ppd. from the New York Botanical Garden Gift Shop, Bronx, NY 10458.■




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9 mg. "tar", 0.8 mg. nicotine av. per cigarette, FTC Report Mar. '83.
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

WINE & GOOD SPIRITS

By PETER QUIMME

Choosing a good wine store

It pays to shop around when buying wine, but the discount outlets that offer the lowest prices aren't necessarily the best wine stores to patronize. It's better to find a store that offers more than just bargains. If you do most of your buying from a good store, you'll receive notice of special sales and offerings, services like gift-wrapping, storage and, yes, special discounts. Here are some factors that count when choosing a store:



Sherry-Lehmann Inc., one of New York City's best-known wine shops

- Does it have a broad selection of wines in all price categories (including scarce ones), not just the well-advertised ones and also the expensive brands?
- Is the staff knowledgeable about wine and also familiar, through their own tastings, with the wines they sell?
- Does the store take back spoiled wines without a quibble?
- Does it offer a descriptive catalog of its wines?
- Does it deliver?
- Does it offer discounts of 10 percent on a mixed case and larger discounts if you buy at least six cases?

FIRST CLASS WINE TOURS

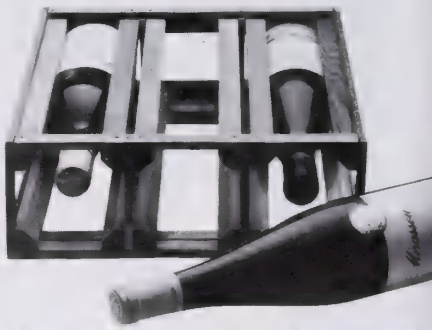
If your idea of a super European vacation includes a visit to a famous wine château or dinner at a Michelin-starred restaurant, consider the ultimate: a tour of France led by knowledgeable guides that consists of visits to the great wine estates, wine tastings and meals at top restaurants.



Sacha and Alexandra Lichine, son and daughter of wine author Alexis Lichine, offer top-class tours of Bordeaux or Burgundy for groups of 18. Among the highlights of the Bordeaux tour is a lunch at the family château, Prieuré-Lichine. Their 8- to 10-day tours run May through September; $2,779 to $3,479 per person, excluding air fare. Contact S. Lichine Tours International, 1 E. 81st St., New York, NY.

Melissa Séré, the executive director of L'Academie du Vin, offers an exclusive (groups of 20) 16-day wine/gastronomy tour of all the wine regions of France, including Champagne, Alsace, Burgundy and Bordeaux with time out for seeing cathedrals and museums. Another tour features the Rhône, Provence and northern Italy. The French tours start June 23; $2,765, excluding air fare. Contact Melissa Séré, L'Academie du Vin, 23 W. 39th St., New York, NY 10018.

You can even end your tour with an in-flight wine tasting. Pan American offers tastings conducted by wine experts in first class on selected return flights to New York from Paris, London, Frankfurt and Rome. Call M. Buller at Pan Am, (212) 880-1187.



MIRASSOU WINE RACKS

Here's a wine gift that will still be useful long after the wines have been enjoyed and that is a perfect choice for beginning wine enthusiasts. The Mirassou winery in California has packaged a selection of its flavorful varietals such as Chenin Blanc, Petite Rosé and Cabernet Sauvignon in handy three- and six-bottle redwood wine racks. The racks can be stacked to create larger units. Available in most states at about $20 for the three-bottle size and $35 for the six-bottle size.■


Out of this worldly.
Grand Marnier.
Triple Orange
Grand Marnier
Liqueur
PARIS
FRANCE
PRODUCE of FRANCE

WINE & GOOD SPIRITS

By PETER QUIMME

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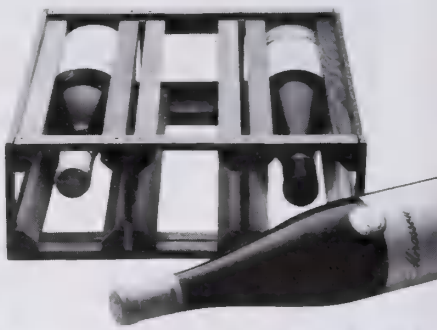
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Grand Marnier.
Triple Orange
Grand Marnier
Liqueur
PARIS
PRODUCE of FRANCE

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

STONEWARE STEAMER

This beautiful stoneware steamer travels from saucepan (where steam enters it through holes in the bottom) to table, and comes with a matching platter for serving. The food inside rests on a stainless steel rack. Oven, microwave and dishwasher safe, it's 9 by 9½ inches; $40 from The Steamworks.



QUICK COFFEE

For those on-the-go folks who have to take their coffee breaks wherever and whenever time allows Melitta now has a solution. Their new filter drip coffee maker allows you to brew fresh coffee directly into a thermos. You simply pour boiling water over wetted coffee grounds placed into a one-liter cone that attaches to the rim; thermos with filter cone sells for $30.



CLEAN-AIR KITCHEN

Broan, a manufacturer of duct-free range hoods (those not vented to the outside), has just introduced a new filter that alleviates kitchen pollution—the Microtek System. Charcoal, traditionally used as a filter, has been replaced by an exclusive multilayer filter found to be 36 percent more effective in trapping airborne particles than other products on the market.

COOKBOOK COLLECTING

At Kitchen Arts and Letters, a bookstore carrying close to 3,000 titles relating to food and wine, you'll also find art, antique trade cards and crate labels from the '20s. It's located at 1435 Lexington Ave., NYC 10128. Their brochure lists books to be published and such special items as reprints of classic 19th-century cookbooks.

HIGH TECH IRONING

General Electric and Sunbeam have both introduced irons with electronic controls that sense time, temperature, motion and shut off in 10 to 12 minutes if the iron is not moved. The GE model has colored lights that indicate whether the iron is plugged in and when it has reached the desired temperature. The Sunbeam iron continuously monitors temperature, keeping it within five degrees of the selected setting. The "smart" irons retail for approximately $65.

SHEAR DELIGHT *The graceful curves of this poultry shears have won it a place in the prestigious Museum of Modern Art Collection. Designed by Antonia Campi, it is stainless steel, 9½ inches; $25 from the Museum of Modern Art Gift Shop, NYC.*



MICROWAVE CORNER

Tips for successful microwave cooking from Glad Wrap: • Because microwaves penetrate outer layers first, denser, thicker or less tender sections of food should be arranged toward the outside of the cooking receptacle. ■ Foods of equal size should be placed in a circle leaving the center of the container empty.

FLAMING BANANAS ROYALE

1/4 cup butter (or margarine)
1/3 cup brown sugar
1 teaspoon grated orange peel
1/2 teaspoon cinnamon
1/4 teaspoon allspice
4 bananas, sliced
1/3 cup orange-flavored liqueur
Ice cream

☐ Place butter in 1-1/2-quart casserole. Microwave on high for 45 seconds to 1 minute or until melted.

☐ Stir in brown sugar, orange peel, cinnamon and allspice. Add bananas; stir to coat. Microwave on high for 2 to 3 minutes or until bubbly. Place in chafing dish.

☐ Pour liqueur in 1-cup measure. Microwave on high for 15 to 30 seconds or until warm. Pour over bananas and ignite. Do not ignite in oven. Serve over ice cream. Serves 4 to 6.■

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Announcing The Setpoint Diet

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THERE'S ONLY ONE WAY TO BECOME A SETPOINTER.

The Setpoint Diet from General Foods is the new diet and exercise program designed with your weight setpoint in mind. Your body has a mind of its own when it comes to what you weigh. But The Setpoint Diet will actually change the way your body regulates its weight, so you can lose weight and keep it off.

Weight setpoint refers to the set amount of weight your body seeks to maintain. The body defends its setpoint with hunger pangs when you go about dieting the wrong way. If you persist, it lowers your caloric burn rate. And *that* keeps you overweight on less food.

THE SETPOINT DIET GIVES YOU A WHOLE NEW REASON TO EXERCISE.

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In clinical tests, participants lost weight following The Setpoint Diet. And here's a sample of what they said:

"I did not experience hunger."

"The diet showed me the value of good nutrition and exercise."

"Sensible and easy to follow."

"I would definitely recommend this diet to anyone."

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2. Large, easy-to-follow food selection chart. The refrigerator door might be a good place to mount it!
3. Pocket-size chart so you can stay on the program while you're on the road.
4. The Menu Planner, a stand-up book with menus and recipes for 14 days of good eating.

Get started today. Become a Setpointer! Because even though your body has a mind of its own, you *can* change it with The Setpoint Diet.

Here's how to receive your 4-part Setpoint Diet Kit–send this order form and $2.75 (check or money order) to: The Setpoint Diet, P.O. Box 525, Bradley, IL 60915. Mail kit to:



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Continued from page 112

and cook gently for 5 minutes, but do not brown.

☐ Add escarole and broccoli rabe. Toss while cooking over medium-high heat until vegetables are wilted, about 3 minutes. Season to taste with salt and pepper. Serve hot with lemon wedges. Serves 4.

HOT GARLIC BREAD

- 1 loaf French or Italian bread
- 4 or 5 cloves garlic, peeled and sliced lengthwise
- 4 tablespoons olive oil

☐ Preheat oven to 350°. Cut bread into diagonal slices 1 inch thick and rub each slice on both sides with cut garlic.

☐ Brush the slices lightly with olive oil and put them on a baking sheet. Toast in the oven until crispy, turning once. Serve immediately. Serves 4.

VANILLA ICE CREAM SAMBUCA

Spoon vanilla ice cream into parfait glasses or goblets, pour 2 tablespoons Sambuca Romana over each serving, and dust with powdered espresso coffee. Serve with amaretti (Italian macaroons). Serves 4.

SOFT-SHELL CRABS

- 8 to 12 soft-shell crabs
- 1 cup flour
- Salt and freshly ground pepper to taste
- Large pinch of cayenne pepper
- 4 to 6 sprigs fresh thyme
- Light oil for sautéing (olive oil or blended oil)
- 1 tablespoon chopped parsley
- Lemon wedges

☐ Clean and rinse crabs. Drain. Dredge crabs lightly in flour and shake off excess. Sprinkle with salt, pepper and cayenne pepper and insert small piece of thyme under shell of each crab.

☐ In large skillet heat 1/3 inch oil until it is very hot but not smoking. Put crabs in hot oil, belly down. Sauté for 3 minutes. Turn crabs and cook for about 4 minutes more.

☐ Remove crabs from pan, drain on paper towels, sprinkle with parsley and serve hot with lemon wedges. Serves 4.

SPICY SEASAME NOODLES

- 3 to 4 scallions
- 8 ounces egg or buckwheat pasta
- 2 tablespoons toasted sesame seeds

Dressing:

- 3 tablespoons rice vinegar
- 1 tablespoon sesame paste
- 2 tablespoons peanut butter
- 1 tablespoon honey mustard (or 2 teaspoons each honey and Dijon mustard)
- 2 tablespoons soy sauce
- 1 tablespoon chili oil
- 1/3 cup sesame oil
- 1/4 cup vegetable oil
- Juice of 1/2 orange or tangerine
- Salt and pepper to taste

☐ Cut scallions into 2-1/2-inch pieces. Sliver as pictured to make "brushes." Place in ice water and set aside.

☐ In mixing bowl combine vinegar, sesame paste, peanut butter, honey mustard and soy sauce. Combine oils and add to mixing bowl slowly, whisking as you would to make mayonnaise. Add orange juice and salt and pepper. For spicier dressing add a few more drops of chili oil. Set aside.

☐ Cook pasta in large kettle of boiling water according to directions on package, or to taste. Drain pasta in a colander and run cold water over it. Drain well. Serves 4.

☐ In large bowl toss noodles with the dressing, drained scallions and sesame seeds. Chill for at least 30 minutes before serving.

(Continued on page 118)



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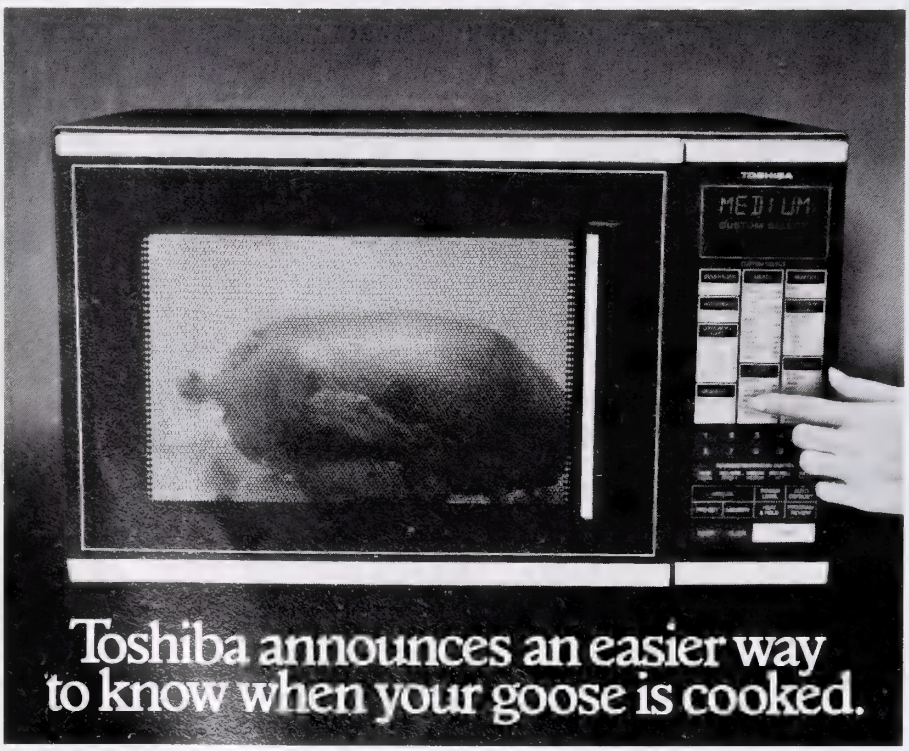
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QUICK COOK'S BEST

Continued from page 117

EGGPLANT WITH SCALLIONS

- **5 Japanese eggplants (the long, light purple variety, if possible) or 8 small dark purple Italian eggplants)**
- **1 tablespoon salt**
- **4 tablespoons vegetable oil or peanut oil**
- **4 scallions, cut into 3/4-inch pieces on the diagonal**
- **Black pepper to taste**

☐ Slice eggplants lengthwise into 1/2-inch-by-2-1/2-inch pieces, put in colander and sprinkle with salt. Let stand for 15 to 20 minutes. Rinse and pat dry.

☐ In large skillet heat oil and sauté eggplant 3 to 5 minutes, or until tender and golden brown. Just before removing eggplant from heat add scallions and toss lightly. Season with pepper. Serve immediately. Serves 4.

STEAMED SHELLFISH WITH HERBS

Ginger-soy sauce (makes 1/2 cup):

- **1/2 cup light soy sauce**
- **1 tablespoon Japanese rice vinegar**
- **1/2 teaspoon hot sesame oil**
- **1 teaspoon chives or scallions, minced**
- **1/2 teaspoon grated fresh ginger**

Shellfish (per person):

- **6 cherrystone clams, washed**
- **6 mussels, scrubbed**
- **4 to 6 large shrimp in shells**
- **4 to 6 large sea scallops**

Small bunches of fresh herbs such as dill, oregano, thyme, basil, sage, chervil, parsley

☐ In small serving bowl combine all ingredients for ginger-soy sauce. Set aside.

☐ *For each serving:* In one tier of multi-layered steamer arrange assortment of shellfish as pictured. Season each type of shellfish with a different herb according to your preference.

☐ Place steamer in large skillet filled with boiling water that reaches halfway up to lowest level of steamer. Steam over high heat for 3 minutes.

☐ Switch steamer baskets, putting lowest layer on top. Cook 3 minutes and switch again. Remove layers as shellfish are cooked. (Clams and mussels will open and shrimp will turn pink.) Be careful not to overcook.

☐ Serve each person one tray or steamer on large dinner plate, along with bowl of dipping sauce.

Note: I find that four layers stacked on top of each other is maximum for easy handling and satisfactory results.

(Continued on page 120)

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QUICK COOK'S BEST

Continued from page 118

If you plan on serving more guests, use another steamer set over another pan of boiling water.

TOMATOES STUFFED WITH BABY STRING BEANS

- 1 tomato per person
- 12 to 14 haricots verts (very thin string beans) per person

Rich vinaigrette (makes 1-1/2 cups):

- 3/4 cup light olive oil
- 1/3 cup red wine vinegar
- 1 tablespoon Dijon mustard
- Salt and pepper to taste

☐ Combine all vinaigrette ingredients in bowl. Stir well and set aside.

☐ Slice off top and bottom of tomato. With small spoon remove seeds and inside pulp so you are left with ring of flesh and skin, as shown. Set aside.

☐ Cut off stem end of haircots verts and wash them. Put beans in steamer and cook for 3 to 5 minutes. Do not overcook.

☐ Put warm haricots verts in tomato ring. Serve hot or warm accompanied by rich vinaigrette.

FIGS STUFFED WITH RASPBERRIES

- 1 to 2 large fresh figs per person
- 1/2 pint ripe raspberries

Raspberry sauce (makes 2 cups):

- 1 quart fresh raspberries or two 12-ounce packages frozen raspberries
- 3/4 cup sugar
- 3 tablespoons Grand Marnier
- Crème fraîche (optional)

☐ Slice figs into sixths, cutting from top to within 1 inch of bottom. Spread segments open like a flower, making sure not to break them. Fill center of each with raspberries.

☐ To make sauce, press 1 quart berries through fine sieve. Mix purée with sugar and Grand Marnier until sugar is all dissolved. Chill until ready to use.

☐ To serve, spoon raspberry sauce over figs and garnish with créme fraîche if desired.

GRILLED BREAST OF DUCK

- 1 cup black currant juice or syrup from any canned fruit (pears, peaches, etc.)
- 1/2 cup red wine
- 4 to 6 sprigs fresh thyme
- 1 whole duck breast, bones in and skin on, fresh or frozen

☐ Combine juice, wine and thyme. Marinate duck breast in this mixture for at least 30 minutes, or overnight in refrigerator if duck is frozen.

☐ To cook duck, put breast on hot charcoal fire or under a preheated broiler and grill for about 7 to 9 minutes on each side. (Be careful, because fat might cause flare up.) The skin of duck should blacken but meat should be pink.

☐ Carve meat from bone in thin slices and serve. Serves 2.

CHICORY SALAD

- 1 medium head chicory (about 3/4 pound)

Honey-mustard vinaigrette (makes 1 cup):

- 1/4 cup olive oil
- 3 tablespoons Champagne or white wine vinegar
- 1 tablespoon whole-grain mustard
- 1 tablespoon honey
- Salt and pepper to taste

☐ Wash and tear leaves of chicory. Arrange them in salad bowl.

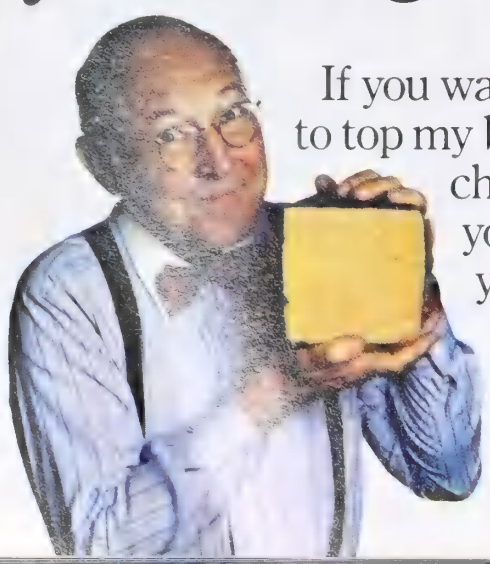
☐ Combine all ingredients for vinaigrette. Pour over lettuce and toss well. Serves 2.

POTATO SLICES FRIED IN OLIVE OIL

- 2 cups light olive oil
- 2 to 3 baking potatoes, peeled and thinly

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sliced
Kosher salt and pepper to taste

☐ Heat oil in cast iron pan until very hot.

☐ Add potato slices (about 1 potato at a time) and fry, stirring gently with wooden spoon or wire strainer, until golden brown. Drain on paper towel, season with salt and pepper and serve immediately. Serves 2.

PUREE OF BEETS

1 small bunch beets (4 to 6)
1 tablespoon cider vinegar
2 tablespoons heavy cream or crème fraîche
Zest of 1 orange
Salt and pepper to taste

☐ Put beets in cold water, bring to boil, reduce heat and cook over medium flame until tender, about 25 to 30 minutes.

☐ Peel beets and puree in food processor. Stir in vinegar, cream, orange zest and salt and pepper. Serve warm. Serves 2.

APPLES AND CHEESE

☐ This is a most simple dessert. Choose extra-fine apples (Granny Smith, Golden Delicious, Cortland and Macoun are good with cheese), and provide either one large cheese—a perfectly ripe Camembert or Explorateur, or a small selection of little goat cheeses. A wedge of Vermont Cheddar would also be a nice offering.

LITTLENECK CLAMS ON THE HALF SHELL

☐ Allowing at least 6 clams per person, top each with a bit of spicy Chinese chili paste and finely chopped scallions and serve with lemon wedges.

FRITTATA

2 small eggplants, thinly sliced
1/2 teaspoon salt
1/2 cup olive oil
2 baking potatoes, peeled and thinly sliced
1 large onion, peeled and thinly sliced
2 small zucchini, thinly sliced
2 red peppers, minced
12 eggs
Salt and pepper to taste
Sprigs of fresh thyme to taste

☐ Preheat oven to 450°. Sprinkle eggplants with salt, put in colander and let stand for 10 minutes. Rinse with cold water and pat dry.

☐ Pour olive oil into 12-inch baking dish. Heat oil in oven for 5 minutes and remove.

☐ Arrange potato and onion slices in baking dish and bake for 20 minutes or until potatoes are slightly tender.

☐ Arrange zucchini and eggplant slices on top of potatoes and bake for 5 minutes.

☐ Sprinkle red peppers over other vegetables. Beat eggs and season with salt and pepper. Pour eggs over vegetables and arrange thyme on top. Bake until eggs are set and sides have puffed, about 20 minutes. (Reduce oven temperature if eggs cook too fast.) The top will become golden brown and a knife inserted in middle should come out clean. Do not overcook. Frittata should be firm but not dry. Serve hot or at room temperature. Serves 6.

SALAD OF ARUGULA AND CHERRY TOMATOES

Allow a small handful of arugula and 4 to 6 cherry tomatoes per person

Creamy mustard vinaigrette (makes 1-1/3 cups):
1/3 cup tarragon vinegar
2/3 cup olive oil
1/3 cup crumbled Gorgonzola cheese
1 tablespoon lemon juice
Freshly ground black pepper

(Continued on page 122)



QUICK COOK'S BEST

Continued from page 121

☐ Wash arugula carefully and dry well. Cut tomatoes in half.

☐ Put arugula and cherry tomatoes in large salad bowl.

☐ Combine thoroughly all ingredients for vinaigrette.

☐ Pour over salad, toss well and serve immediately. Serves 6.

BAKED APRICOTS

12 fresh apricots, halved and pitted
1/4 cup water
1/4 cup vanilla-flavored sugar *(see note)*
Plain yogurt or heavy cream

☐ Preheat oven to 375°. Put apricot halves in baking dish, cut side down, and add water. Sprinkle apricots with sugar.

☐ Bake for 30 to 40 minutes, or until apricots are soft but not mushy. Serve with yogurt or cream for an added elegant touch.

Note: To make vanilla-flavored sugar, store a few vanilla beans in a jar of sugar for several weeks. Add more sugar to the jar as you need it. Vanilla-flavored sugar will keep indefinitely in refrigerator and can be used for many desserts. Serves 6. ■

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TRAVEL

Continued from page 46

crafted checkerboards (request checkers at the front desk). The sunroom is the gathering place second to the pool or near the fireside of The Prince of Wales Bar (so named for Edward, an earlier visitor of an earlier time.)

Chef Chris Mohr presides over The Grill. Noted for his expertise with American cooking, his cuisine is worth the trip alone.

Fringe benefits for summer travelers in the area: nearby East Haddam Opera House, Ivoryton Playhouse and Mystic Seaport. And if summer theatre *plus* beach scenes lure you to celebrated Westport, call ahead for a night's booking at The Cotswold Inn. Tucked away on Myrtle Avenue near the historic Town Hall, this inn is a miniature version of gracious accommodations—only four bedrooms, one a suite wth additional sleeping alcove. A picture-book house reminiscent of English mews or Nantucket cottages, The Cotswold Inn is charmingly decorated with Laura Ashley prints and four-posters; its intimate kitchen and living room are delicious places for wholesome country breakfasts or afternoon tea replete with delicate finger sandwiches. Judy and Rick Montanaro have envisioned the inn as a beloved private home pristinely kept. And don't be surprised if you rub elbows with a Broadway star at the breakfast table. Last year, the inn's premier season, the place was kept in full swing by actors and actresses performing at the playhouse.

The Cotswold Inn, 76 Myrtle Ave., Westport, Conn. Call (203) 226-3766; $140 to $165 for a double with full breakfast, tea, complimentary wine and cheese. The Norwich Inn, Norwich, Conn. Call (203) 886-2401. Rooms range from $75 to $90, single; $105, $125 and $195 for doubles and suites, one of which has a grand stone terrace big enough for a private soiree. ■

Editor PAULA RICE JACKSON

Reviews of the aforementioned inns were contributed by Mervyn Kaufman (Vendue Inn); Katherine Imbrie (1811 House); Carol Godwin (Casa de Solana); Michael Turner Hamilton (Inn of the Mountain Gods); Carol Cooper Garey (The Norwich and Cotswold Inns).

How To Convince Your Friends You Vacationed In Palm Beach Country.

When you come home from most vacations, friends ask you a few polite questions and then tend to wander off somewhere.

When you come home from a "Palm Beach" vacation, they tend to be more inquisitive. A bit awed. They never thought you had friends in such very right places.

The truth is that you can have an exceptionally rich vacation in Palm Beach Country at an exceptionally affordable price. All you have to do is take advantage of a few myths about "Palm Beach".

To do that, and perhaps create a few myths about yourself, here are a few dos and don'ts.



#1: DON'T TELL THEM EXACTLY WHERE YOU STAYED.

"Palm Beach" is more than a tiny, tony city in Florida where the wealthy winter. It is a whole county over 2000 square miles big that runs from Boca Raton up 47 miles of ocean beaches to Jupiter and west to a rustic jewel of Americana called Belle Glade. So there is room for every kind of vacation appetite from palatial to simply fine camping. But let your friends assume that you spent your time lolling about with millionaires. What they don't know won't hurt you.

#2: DON'T TELL THEM EXACTLY WHEN YOU CAME.

We can't fault you for coming to Palm Beach Country "in season". But out of season you can live like the other half lives at virtually half price. The myth that it is unlivably hot in the summer gives you an especially wonderful weapon. It lowers the prices. But keep it quiet.

#3: DON'T TELL THEM HOW LITTLE YOU SPENT.

That would really botch the whole thing. They should believe that you spent a fortune on your "Palm Beach... (mumble)" vacation. Then, when you do it next year too...!

#4: DO SEND FOR OUR MYTHOMANIAC'S GUIDE TO PALM BEACH COUNTRY.

This priceless booklet and Convincer Kit of matchbooks, cocktail napkins and the like is not only an occasionally irreverent vacation guide but gives you some sage and snappy answers to skeptics. Use them to convince your friends that you did indeed vacation in "Palm Beach". (Even if you didn't.) In short, take advantage of a few myths about "Palm Beach" to create a few myths about yourself.

(Even If You Didn't.)

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LIVING WELL, LOOKING GOOD

THE DIET THAT GIVES *YOU* MAXIMUM ENERGY MAY BE AS UNIQUE AS YOUR FINGERPRINTS

By JOANNA BROWN

Energy! The very word seems to demand an exclamation point. Energy—that extra zip, the zest and appetite for life that fairly crackles from every pore. How to get it is the question.

"People who are fatigued are not eating properly, unless they have a disease," says Allan Cott, M.D., a Manhattan-based specialist in nutritional medicine whose work with seriously disturbed children is the basis of his forthcoming book on raising healthy children, to be published by Times Books.

"At least fifty percent of the people who come to me do so because they are tired all the time, especially after eating. Many have been feeling this way for years. They've been to doctors endlessly and have been told it's all in their heads, so they're very relieved when I tell them it's in their diets.

"Many of these people have a problem metabolizing glucose, others can have an allergy to certain foods that has gone unrecognized because it creates fatigue and depression rather than hives or sneezing.

"More than half the patients who come to me fatigued say they can't eat breakfast. That's a big mistake. For maximum energy, no one should skip breakfast. As we sleep during the night, our blood sugar is slowly dropping—we are, in effect, fasting. Which is where the name "break-fast" comes from.

"If you get up in the morning, eat nothing and rush off to work, stress starts to work on you: Your adrenal glands start producing adrenalin, your pancreas puts out insulin. When the insulin level in the blood stream increases, you begin to use up additional sugar—which is already at a low level because you haven't eaten since the night before.

"Then, at ten o'clock, you have a Danish and a cup of coffee with sugar. You get a lift for an hour. Then your insulin level increases, dropping the sugar level, and you're back where you started. It's common for fatigue to be worse after lunch; some people can't keep their heads up and have to rest for twenty minutes or so. Many will take a candy bar at this point. The worst thing to do!

"The high protein diet I prescribe for these patients is low in animal fat and consists mostly of chicken and fish. If they must eat beef, I will allow veal, but only once a week. As people improve, I begin to shift them over to a more vegetarian diet."

For HB's contributing food editor, Martha Stewart, vegetables are crucial. "I eat tons of vegetables," she says, "and lots of fruit. And I have endless energy. I never have a day off. My helpers, who are years younger than I am, tend to fade, but I keep on going.

"For breakfast, I'll either have a grapefruit or an orange—always the whole fruit, never just the juice. I learned that from my daughter, who is a strict vegetarian. I'll eat eggs—we have our own hens. Some skim milk, no coffee. I sometimes drink weak tea—more like hot lemon water.

"I don't eat much lunch—maybe fish or pasta or eggs. I have very low cholesterol and low blood pressure. I take a multivitamin once a day, but I can't tell if it makes any difference.

"I don't drink—except for an occasional glass of white wine. I find that if I drink the energy saps right out of me. Also, I drink much more water than I used to—something else I learned from my daughter. It's been very good for me. I never eat any 'junk.' If I ever feel I'm getting weak, I'll eat cheese, whole wheat bread or fruit. But I never binge. Having lived on this kind of diet for so long, I find my cravings turn to a salad or fruit, never sweets."

Martha Stewart's consumption of water would earn her high marks from Robert Haas, Ph.D., author of *Eat to Win, The Sports Nutrition Bible* (Rawson Associates, 1983). Dr. Haas, whom Martina Navratilova publicly thanked for her 1983 victory at the U.S. Open, has written a book that allows readers to evaluate their body chemistry and adapt it to individual needs depending on age, gender and activity—as it's subtitle says: *For Weekend to World-Class Athletes*.

I asked Dr. Haas what he would consider the primary factor in maintaining energy. "The most important nutrient is water. When you don't drink enough, your endurance and stamina go down. Even someone who isn't an athlete, who doesn't sweat, has insensible water loss throughout the day. Most people don't replace it in time, because thirst doesn't always automatically tell you that you need water.

"By the way, it's a myth that water washes out nutrients. People who say that know nothing about physiology. Vitamins are absorbed into the cells, so they don't wash out when water goes through the gastrointestinal tract."

The Sports Nutrition Bible is a terrific idea, particularly because so many athletes are not wise eaters. Some succumb to fads in pursuit of a better performance; others depend on their youth and natural good health until, suddenly, it deserts them. This is what happened to Chris Evert Lloyd, six-time winner of the U.S. Open and currently the number-two-ranked player in world women's tennis.

(Continued on page 127)

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LIVING WELL, LOOKING GOOD

Continued from page 124

Two years ago, during a Virginia lims Tournament, Mrs. Lloyd was lled by a virus that had troubled her or many months. For the first time in er life she began to experience losses n the court.

She visited a nutritionist who re-amped her diet and advised her to egin taking a multiple vitamin and ineral supplement, plus B-complex, , calcium and zinc on a regular basis.

"I basically eat what I want," she ays, "but not gobs of anything bad for ne, or too much food at one time. I rink lots of liquids—especially fruit uice. I bring it on the court with me. I y to stay away from sodas. A couple f years ago I used to drink five or six iet sodas a day, but not any more.

"I eat meat, but not much red meat, ts of salads, fruits, vegetables, breads, ereals and yogurt. I use honey a lot. efore a match I'll eat a couple of slices f wheat bread covered with honey. 's great for energy.

"My diet and energy level are really nportant to me right now because I'll e coming back on the Virginia Slims our again after two months off in the inter. That means I'm not only prac-icing and training every day as usual ut I'm also playing tough matches.

"They're tougher now than ever be-ore, and I can't take anything—diet, raining or competition—for granted nymore. It used to be that I wouldn't orry about a tournament that much ntil the semifinals. Now, these young irls are so tough at fifteen and sixteen hat I have to watch myself from the irst point of a tournament on."

Most experts agree that the basic hing to remember when selecting oods to fuel your body is that your ystem is as unique as your finger-rints. There is no *universal* combination f foods that works for everyone. For-unately, as the science of nutrition de-elops, more and more tools become vailable that enable us to analyze our lifferences and from that prescribe the ptimum diet, one that will generate a teady flow of energy and keep us unctioning at our best.■



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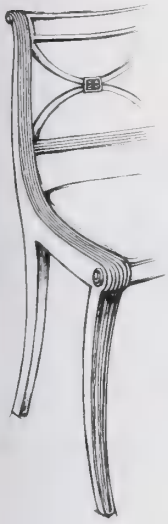
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Whirlpool
Home Appliances

Continued from page 16

man frame, makes them great wherever they're used, but this beauty may have a meaning that goes beyond the merely aesthetic in the United States. Each style conveys the uprightness and self-respect of the people who designed and used them, people acutely aware of both their freedom and their responsibility. Each detail is in keeping with the overall form. Even when the chairs are embellished with carved bowknots and draperies or inlaid with bellflowers, they remain essentially spare and lean. Exuberance is contained. The chairs bear witness, as all design does, to the ideals of the people.



Empire chairs are often attributed to the workshops of Duncan Phyfe, c. 1805. Scrolling runs down both sides' entire sinuous length.

TIM RAGLIN

On American shores, 18th-century craftsmen either made the furniture they had already been making in Europe—with variations—or copied European fashions, also with variations. It is these variations that are crucial. "All the chairs follow English designs," says antiques dealer Bernard Levy of Bernard and S. Dean Levy, "but American cabinetmakers interpreted them differently." Mr. Levy points out that just as the American language is based on English, but is not English, and American law is based on English law, but is very different, similarly American chairs, though based on English designs (themselves, influenced by the Dutch in the Queen Anne period), were amalgams of far wider influences. From America's immigrant craftsmen—Portuguese, Dutch, German, Scotch, Irish, as well as English—came other knowledge, other feelings. Each of the cities where these cabinetmakers and carvers worked—Newport, New York, Philadelphia and Boston—developed their own individual styles that were as different from each other as they were from their prototypes. "The fabulous thing about America," remarks Mr. Levy, "is that even in the 18th century it was a melting pot."

Bernard Levy's son and partner, S. Dean Levy, adds, "There were so many elements from all over the world being pushed together. What comes out is a type of carving, for instance, that is very different from what it is based on. In some ways it's much more beautiful, much more pleasing than the originals. It's not a pure strain; it's now become a mixed strain."

American variations

Clement E. Conger, curator of the diplomatic reception rooms at the State Department and the White House, gives as a specific example of American variation, the popular Duncan Phyfe chair. "The Duncan Phyfe chairs are a little delicate and fragile compared to Queen Anne and Chippendale," he says, "but they are basically the Sheraton style—just the Duncan Phyfe/New York adaptation of the Sheraton chairs. This is true of so many American pieces. They follow the English antecedent and then improve upon it, giving it distinctive forms and graceful lines that have never been surpassed. In many cases the American adaptation of the English chairs is superior to the original."

It is from these historic chairs that Americans choose—both from originals and copies. Much of their motivation is aesthetic. These are chairs seen in museums and galleries, in the splendid collections at Winterthur, the State Department, the White House, the Metropolitan Museum of Art's American wing. They command high prices at auction. The chairs are, rightly, admired. More than that, the chairs represent tradition and a continuity that is personal, as well as historic. Americans have come to realize the intrinsic beauty of much of their native arts and artifacts. It may be silver by Paul Revere or paintings of river life by George Caleb Bingham. It may also be chairs elegant enough for the nation's first great families, chairs fit for statesmen. Old, but not old-fashioned, they still suit us best.■

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80 Easy Uplifts to Give Your Home a Fresh Start

Continued from page 131

By LESLIE LINSLEY

Spring is an exciting time to lift the spirits of your home. The National Decorating Products Association is making a concerted effort to help you select the newest paint colors, the most exciting wall and floor coverings, sensational window treatments and the latest fabrics. With so many new materials to choose from, it's easy to give your home an uplift without major changes. The following suggestions will help get you started.

Decorating touches that matter

Even if you'd like to, it isn't always practical or possible to redecorate an entire house. But it *is* possible to produce dramatic results from little changes. Create visual stimulation with colors, textures, patterns and contrast, and don't be afraid to try something new. Designers and decorators agree that function and elegance go together and, as Ed Zajac of Edward Zajac and Richard Callahan says, "Money needn't be an excuse for not doing something tasteful." Mr. Zajac is currently exuberant about slipcovers: "Slipcover everything with big splashy flowers. Use clear bright pastels, they'll change the whole room. Go back to the old-fashioned. Add window boxes, orange awnings. I just love the orange awnings of Paris; I think everyone should have them. There are no trends now; that gives us lots of freedom."

Best of all, the options are extensive; you can add freshness almost instantly without renovation or redecoration.

Quick perk-ups with paint

There is nothing easier or more assured for an instant lift than a new coat of paint. Begin with a visit to your local paint store for some fresh ideas. There you'll find an array of tools and materials to make any technique doable. All size rollers, paint pads, edgers and brushes are available to help you paint out-of-the-way areas, ceilings, moldings and other trimmings. You will find special tools to help you create special finishes like marbleizing, sponging, pickling and antiquing. Lucite and Martin-Senour interior paints are offered in new designer colors. And Pittsburgh Paints has introduced new Wallhide latex flat wall paint formulated for easy stain removal, resistance to water spotting and maximum washability without damaging the surface.

What to do first. An entryway makes the first impression anyone gets of your home. Concentrate on this small area and make it stand out. Use one of the new bright pastels and pick up a color from your living room carpet, fabrics or wallcovering. Then *overdo* it. Paint everything the same color: trim, molding, closet doors, even inside the closet. Or, if the hallway is papered, change the wood trim and "make a statement." Use the same color to paint inside the closet door, shelves and interior closet walls. This will lift your spirits every time you open the closet door.

Interior designer Mario Buatta says,

> "PAINT THE WALLS AND YOU'LL BE SURPRISED HOW ATTRACTIVE EVERYTHING ELSE WILL BECOME"

"Buy a can of paint. That's the best way to begin a room spruce-up. Go from light to dark. Paint the first room you enter in a pale pastel; then paint the larger room in one of the new dark colors. This might be a darker version of the pale pastel color, or it might be a contrasting color. This is a soothing change and one that won't cost much money. My clients will say, 'My furniture looks drab.' I tell them, 'Paint the walls and you'll be surprised how attractive everything else will become.' "

Don't be limited by convention. If your rooms are dark, change to light and vice versa. Either way the change will be an instant transformation. Paint one wall and paper another for contrast in color and texture.

When in doubt paint it white. White creates a dramatic change without a commitment to color. It simplifies, brightens and makes everything look fresh. Then add color in small doses like pillows, paintings and accessories. For example, use pottery, baskets, wood, a quilt or woven afghan for textural interest. Add clear glass or large white ceramic vases filled with red tulips for immediate dramatic contrast in an all white room. A white wall is also the perfect background for a hanging quilt.

Since white is a good background for changes of mood, add lots of pillows covered with big, bold blossom prints or solid pastel chintz for summer.

Look up. Don't be limited by the walls alone. "A fresh new color on the ceiling will change your room quite a bit," report George P. Davis and Bruce F. Dilts, Nantucket artist/designers. "We just finished painting a beautiful pale blue ceiling for a client. It gives the entire room a lovely, cool feeling."

Other designers also feel that an entire room can be changed with a new ceiling color. Pale peach or a hint of pink will cast a soft glow over the room. This is particularly nice in a dining room or bedroom. It makes everything restful and rosy. Cool colors are especially good in southern climates and summer houses. Choose the palest hint of color from the window, floor or fabric treatment.

Once you've created interest from above, add a high shelf along one wall and fill it with baskets and greenery to draw the eye upward. Consider painting the molding in a slightly darker shade of the same pastel.

Lighting impact. The way color looks is a result, in part, of lighting. Bounce light off the ceiling for indirect fill. In a dark room with paneled walls, for example, paint the ceiling a mocha color and add low lighting along the floor. This will create intimacy. When lighting is bounced off warm pastel walls and ceiling, it warms the room. Fluorescent lighting in a kitchen can be harsh. To warm the room, paint the ceiling in pale pastel. In a hot climate, bounce the light off pale blue walls. Use colored bulbs to change the hue in a room.


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80 Easy Uplifts to Give Your Home a Fresh Start

Continued from page 134

Special effects. Fantasy finishes add individuality to any room. George P. Davis favors the subtle marbleized effect of "rag-rolled" walls. Wrap rags around regular paint rollers and paint as usual.

There are many antiquing kits available, enabling you to transform kitchen cabinets, furniture, even countertops easily. Your retailer will be able to show you samples of different colors that will work best on your surfaces.

Known for their trompe l'oeil paintings, Davis and Dilts won't hesitate to paint an old piece of furniture, then create a fantasy on the front of the drawers or on a closet door. They recently transformed an old Formica countertop. Here is a formula they used before applying their final artistry: First clean the Formica with acetone to remove any grease. Then coat the surface with a glaze you wipe off, leaving a thin film. To this you apply a darker color, then wipe away the excess again for the final color. "We wanted a pale mocha coloring for our countertop," Mr. Davis says. "So we then sprinkled flecks of dark paint here and there to simulate aging. Over this we added our trompe l'oeil."

One of the quickest and easiest ways to give furniture a professional uplift is with *sponge painting.* Glaze color is applied over a base coat by dabbing with a sponge until all areas are painted.

A strié or striped effect is created by painting walls or floors to give them a textured appearance. This is an especially good way to cover walls that aren't perfectly flat and to camouflage imperfections. Paint the walls with flat latex. Using a craft knife make irregular cuts in a squeegee. Brush antiquing glaze on the wall to make an even coat. Starting at the top of the wall draw the squeegee down in one motion. Repeat across the wall, overlapping each row in order to create a random pattern.

A practical and interesting technique comes from Beverly Ellsley Interior Designs, a firm that created a charming interior for kitchen cabinets. Wooden cabinets are stained with a green glaze. The same glaze is used to pattern the interiors of every storage space in the kitchen. Each is created at random using, as tools, a paintbrush, a sponge, rags and fingers. These are dipped into the glaze and applied to the surfaces in swirling, dotted, fingerprint and dabbing patterns. This is a technique often employed on country furniture. Another perk-up for kitchen cabinets might be new Smooth 'n Easy shelf liner by Rubbermaid—in patterns or colors, all with Shelf-Grip adhesive that holds the liner in place though allowing for easy removal whenever a future change is wanted.

Window treatment wonders

Dressing up windows has taken a turn for the better, and never before have there been so many alternatives for exciting window dressings. The new layered windows combine shades or blinds with draperies and curtains opening up many more possibilities. And the rods and poles are as beautiful as they are functional, making it possible to achieve a custom design for any style window.

Curtain and drapery know-how. Windows come in all sizes, and there is a drapery or curtain for every situation. Long draperies generally create a formal effect, while short curtains look more casual. However, full draperies with ruffles and wide tiebacks are being used for a country-style environment as well. Curtains should vary to reflect the style of a room. They can create an illusion, altering the look of the window dimensions. Here are some problem-solving techniques:

If you have a *narrow window,* extend the track beyond the window frame. This trick will also allow for maximum light when draperies are fully opened.

To reduce window expanse use tiebacks that join at the top and add a matching valance. *To make a window look taller,* hang the rod a few inches above the top of

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"Designs for Decorating" is filled with new ideas to help you make the right choices for the right look in your home. Kitchens, living rooms, children's rooms, bedrooms...every room can be a better room with some imaginative redecorating. You'll find that the finished room will look better and be more easily maintained when you use the quality redecorating supplies and tools available at your local participating decorating products store.

So, call today. Let's get National Home Decorating Month started at your house.



Free!
24 Page Full-Color Booklet
at the decorating products
store near you

"**Designs for Decorating**" is produced by the National Decorating Products Association in cooperation with House Beautiful Magazine

80 Easy Uplifts to Give Your Home a Fresh Start

Continued from page 142

the house and bare floors in the others.

Michael Aron, a graphic designer at Pushpin, Lubalin, Peckolick Inc. likes gray wall-to-wall carpeting with white walls. He coordinates a diverse group of furniture and accessories by limiting the colors used on walls and floors.

"I like the graphic quality of Depression Modern, and some of the furniture and designs created in the '40s and '50s. They have a geometric simplicity in common. Everything in my apartment is black, white or gray except conscious accents. The kitchen floor is black and white, 12-inch checkerboard vinyl tiles. The stove and refrigerator are high-gloss black, and the cupboards are black. I like all-white china. Cut flowers, art and books are used for accents. The geometry of the furniture contrasts perfectly with colorful flowers."

Pretty and practical vinyl makeovers. The new flexible floor coverings make this a perfect do-it-yourself project for an instant makeover. You can cut sheets of vinyl flooring with ease, and it doesn't even require adhesives to put down. Moreover, you can put it right over existing floors. Aside from ease of installation, this is a practical way to redo a child's room, bathroom, family room or kitchen.

Because there is so much to choose from some retailers are now equipped with decorating computers. Mannington Mills's Compu-flor, with its colored push buttons and flashing lights, can help you select the pattern best suited to the other elements in your room. You simply feed in the information about your existing colors, patterns, room size and amount of traffic. The suggestions are presented for your specific needs on a read-out panel that displays patterns and color numbers. The color-coded samples are available for you to see. In this way you have a full range of new patterns to select from as they are introduced. Mannington's latest additions include 12 new patterns in 39 colorings, including designs influenced by Tiffany stained-glass motifs.

The richness and durability of hand-crafted terra-cotta tiles is repeated in an easy-care, never-wax, quiet, foam-cushioned tile flooring. Use this in a family room or kitchen where practicality is as important as beauty. The three color combinations of earth tones and white are wonderful for a room that has been done in neutral colors.

If hand-painted ceramic tile is out of the question consider a delicate floral pattern re-created in vinyl flooring. The details of hand-painted tiles come in a vast combination of colors.

Vinyl tile is also a good choice of floor covering where mildew and moisture is a problem. Thus it is often recommended for vacation homes.

The natural elegance of wood. Most decorators feel that there is nothing quite as elegant as the richness of wood floors. These can be treated in a number of ►



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80 Easy Uplifts to Give Your Home a Fresh Start

Continued from page 145

ways, such as staining, bleaching, pickling, stenciling and combing, depending on the condition of the wood.

Architect Richard Becker feels that good floors are important to any space. Bleached floors or light finishes like oak are preferable. He likes to simplify the finishes and the number of elements in a room. "I look for some historic point of interest as a departure." he says. "For example, if the molding is interesting, I keep it natural. If it's made of lesser wood I paint it, often the same color as the ceiling. Right now I like mauves and green, but usually I use subtle contrasting colors like white with off-white. If I use two colors I try to keep them as close to the same color as possible. If there is no molding in a room, why not add your own. Just nail it in place after mitering corners with a miter box saw. Paint the ceiling molding with high gloss and use semigloss for chair moldings. This is a good way to achieve some interest in a space lacking architectural details."

J. Scott Finn of Design Associates, an architectural firm on Nantucket, agrees with Richard Becker regarding floors. "We design vacation homes primarily and always advise our clients to keep their floors light. People really want homes that are carefree and airy. Yellowy pine is being used often today, and the stains are in gray tones to look like the silvery shingles on weather-worn exteriors. Even the island's year-round residents who use darker, richer colors don't carpet entire floors. Area rugs allow the bare wood to show."

In warmer climates pickling is a technique for achieving a soft, gray floor finish. Pickling is the method by which you paint a floor white, then wipe away most of the paint while it's still wet to allow the natural grain to show through. A coat of polyurethane protects the wood finish.

For added interest. Ceramic tile is costlier than vinyl tile but offers a multitude of design possibilities. It is also practical and a versatile choice for bathrooms and kitchens. Jack Champlain and Dale Joe use it often as a decorative element for borders around doors and windows. It can also serve as wainscoting and on parts of furniture. The ubiquitous Parsons table is the perfect "canvas" for decorative tiles. "Don't use just the solids," they suggest. "There are so many designs to work with."

Stenciling is one of the most popular techniques for enhancing a painted floor, and a good way to hide a surface that has been damaged. Home decorating centers carry all the paints, brushes and stencil papers you need plus a selection of designs already cut out for your convenience. If you want to cut your own design it's easy to pick up the motif from fabric or wall covering to use as a floor border. If your design is placed round the floor's edge you can use rugs in the center of the room. Stenciling around windows is another way to tie the room together and you can extend the design to window shades as well. Country furniture takes on a new dimension when stenciled, a technique that is especially delightful in a child's or guest room.

Combed floor finish is inspired by traditional decorative inlay and parquet. This painted design draws attention to the floor and can be a practical as well as pretty way to turn a worn floor, or one without distinction, into a decorative element in a room. Begin with a clean floor. Apply a coat of primer and paint again. The "comb" is made from a 6-inch-wide squeegee, notched unevenly. Comb the squeegee through the paint; the overcoat will come away, revealing the ground color in the desired pattern. Comb graining was particularly popular in colonial days and this wavy pattern will give you an authentic looking Early American finish.

Glazed floors can be a surprise finish under the rug. Scruggs-Myers & Associates prefer a carpeted floor for winter with the option of removing it for a fresh look in the spring. They coat the floor with red casein paint. Over this they add khaki color, then rub off the khaki to see the red beneath. Wax the floor and don't worry about the wear and tear. Mr. Myers says, "The more it wears, the better. It just gets softer and prettier the more you walk on it."■

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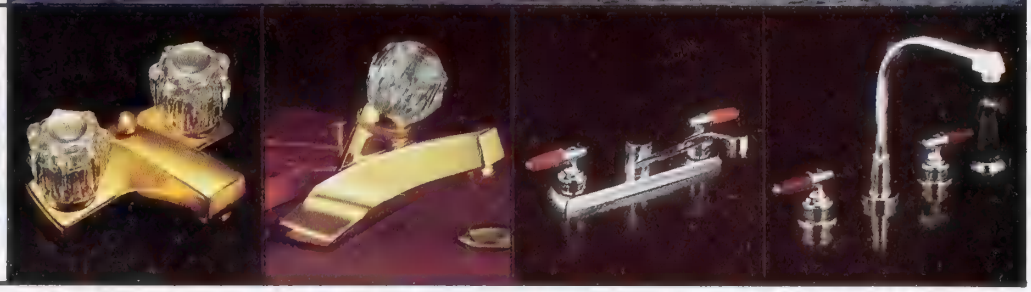
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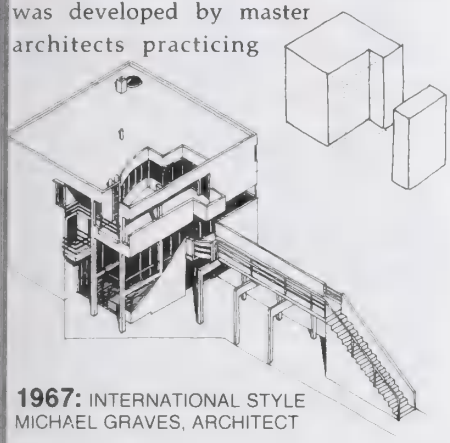
De Beers

ORIGINS OF STYLE

Continued from page 83

The automobile spurred unprecedented growth along the peripheries of urban America. Suburbia mushroomed, and with it a greater variety of architectural styles. Most popular were medieval English and French cottages, but Georgian, Spanish **(9, page 83)** and American colonial designs were also imitated.

By the mid-1930s, American culture was having an effect on Europe and vice versa. The radical new International style **(below)** based on modern engineering principles and materials, was developed by master architects practicing



1967: INTERNATIONAL STYLE
MICHAEL GRAVES, ARCHITECT

in 15 different countries. It still has many successful American practitioners.

Today we are experiencing a new revival, a new enjoyment of America's unique, rich architectural heritage. Our houses are filled with romantic enthusiasms reflecting ideas and elements that have evolved in this country for over 300 years: the classic beauty and utility of an early Cape Cod or New England Saltbox, the symmetry and order of the Georgian style, the structural clarity of Greek Revival, the decorative qualities of Victorian, the power of the massing and nature-oriented characteristics of Shingle style, the old-world appeal of Spanish Colonial, the starkness and openness of the International style. All are, in effect, lessons that inspire us to take pleasure in using the best of the old in our homes.■

Lester Walker is an award-winning architect, whose most recent book is American Shelter, *from which this artwork was adapted. Copies are available for $27.95 each plus $2.45 postage and handling (New York residents add sales tax) from: Overlook Press, Lewis Hollow Rd., Woodstock, NY 12498.*

BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 193 and simply fill out the Booklet Order Form.

BUILDING & REMODELING

1. Marvin Windows Idea Brochure. Illustrates with four-color photos and renderings how the size and style of windows make an impact on the appearance of your home. Information on how window construction can affect energy efficiency and maintenance is also provided. **Free.**

2. Marvin Windows Round Top Brochure. Twelve-page, full-color brochure filled with ideas and information on extensive line of Round Top windows. It highlights Marvin's made-to-order capabilities, energy-saving features and shows unique installations. **Marvin Windows. Free.**

3. Marvin Windows Bow and Bay Windows. Add beauty and sunlight to the interior of a home while accenting the exterior. New brochure offers information on energy-saving features and options on 3,347 standard sizes. Bows and Bays can be made-to-order to fit virtually any plan. **Marvin Windows. Free.**

4. Tips on Wood Finishing. A comprehensive 22-page booklet including numerous tips that save time and trouble for do-it-yourselfers. Information ranges from how to apply a preservative stain to a house, to restoring the finish of a priceless antique. A chart showing full range of both interior and exterior colors is available, along with name of nearest dealer. **Minwax Co. Free.**

5. Living With the Sun. Color booklet explains in layman's terms the planning, construction and operation of passive solar design operating in a variety of climates and geographical locations. **PPG industries. Price, $1.**

6. Remodeling With Windows & Gliding Doors. Andersen Concept IV™ shows how to add big beautiful glass areas to your remodeling *without* significantly increasing heating costs. This colorful 12-page folder explains its application in 12 major United States climates. These discoveries will put your remodeling solar years ahead. **Andersen Corporation. Free.**

7. Windows and Gliding Door Answers From Andersen. Full-color 24-page booklet answers most-asked questions about windows and gliding doors in new construction, remodeling or replacement. Sections on window planning, angle bays and bows. Description and photographs of Andersen wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

8. Building? Remodeling? Why not include a step-saving Central Cleaning System, a unique Food Preparation Center, or an affordable Radio-Intercom System! Full-color catalog has 372 pages of exciting ideas to add comfort, convenience and value to your home. **NuTone Housing Group, Scovill, Inc. Price, $3.**

CURTAINS, DRAPERIES, FABRICS & LINENS

9. The Finer Things. Exquisite Designs for Bed, Bath and Tabletop. Linens from Perry Ellis, Laura Ashley, Michaele Vollbracht, YSL. Imported blankets, down pillows, cotton towels, lace tablecloths and more. Our affordable luxuries give your home new color, fresh style, special comfort. The best things in life are here! **Spiegel. Price, $2.**

10. From D. Porthault. Sixty-page color catalog shows latest in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault, Inc. Price, $2.50.**

11. Window Shopping, Volume I. A 132-page guide to planning and buying window treatments. Covers, draperies, curtains, stylish alternatives, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring how-to photos of over 200 colors and patterns. **Kirsch Co. Price, $3.**

DECORATIVE ACCESSORIES

12. Free Travel Posters For Decorating! New "National Directory of Free, Full-color, Wall-size Travel Posters and Prints!" How and where to write for hundreds of free travel posters and prints to decorate with instantly! **Weiss & Daughters. Price, $1.99.**

13. Seth Thomas Clocks. An American time-

(Continued on page 152)

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BOOKLETS

Continued from page 151

keeping tradition since 1813, Seth Thomas clocks make a beautiful addition to your home and an heirloom whose value will only increase with time. Send for full-color catalog featuring grandfather, wall and mantel clocks plus complete line of products. **Seth Thomas. Price, $3.**

14. Howard Miller Brochure of Antique Adaptations & Grandfather Clocks. Complete selection of the finest in grandfather, mantel and wall clocks in a broad variety of styles and prices. Includes: Adaptations of classic American originals. **Howard Miller Clock Co. Free.**

DECORATING IDEAS

15. Exterior And Interior Pine Doors. Twenty-two-page, full-color catalog describes how to decorate with doors by coordinating exterior, interior and closet doors. More than 100 door designs are included along with valuable tips in making your selection. **Morgan Products Ltd. Price, 25 cents.**

16. Free Decorating Gifts. "National directory of valuable free gifts and other items plus government benefits for people who are going to decorate." Where to write for hundreds of free gifts, plans, samples, layouts, aids, books, government benefits, low cost loan and money sources and much more. **Weiss and Daughters. Price, $1.99.**

17. "Reupholstery, What's in it for You?" This comprehensive guide discusses furniture frames, their construction, the inside work of restoring, webbing, retied springs, fillings, paddings. Various fabrics and features of each described, including a section on durability, versatility, easy upkeep and fashionability of Naugahyde. **Uniroyal. Price, $1.**

FURNITURE

18. Color Portfolio of Beautiful Occasional Pieces. This color portfolio features distinctively styled, beautifully crafted tables and curio cabinets in a variety of woods and finishes. Styles include Traditional, Contemporary, Oriental, French and Mediterranean. **Gordon's, Inc. Price, $2.**

19. Folio 16. An occasional and dining room collection inspired by furnishings of the Ming and early Ch'ing dynasties. Authentic Chinese woodworking and joinery and specially formulated finishes distinguish the group. *Imperial* (mellow wood tone) is available on most pieces. *Goatskin* (almond), *Nephrite* (dark green) and *Pigeon Blood* (maroon) available on selected pieces. **Henredon Furniture Industries, Inc. Price, $3.**

20. Furniture Care Booklet. Guardsman, manufacturer of quality Guardsman Furniture Care Products, offers this free booklet full of practical suggestions for taking care of your furniture. Recommended and used by leading furniture manufacturers. **Guardsman Chemicals. Free.**

21. The finest in traditional oak bedrooms and dining rooms. The design ranges from English to pure Americana with a country flair. More than 60 pieces to choose from. **Thomasville Furniture Industries. Price, $3.50.**

22. Lane is Furniture for the Good Life. Forty-eight-page color catalog features dining and bedroom furniture, occasional tables many unique Accent pieces and famous Lane Love Chests. **The Lane Co., Inc., Price, $3.50.**

23. A Handsome, Fully Illustrated Package of Brochures Designed to Introduce you to Century Furniture Company and its furniture collections for the entire home. Included are a new full color brochure detailing Century's history, superior craftsmanship and unique dimension in styling and design, individual brochures on each major furniture collection and a listing of Century dealers in your area. **Price, $5.**

24. Baker Stately Homes. Furniture treasures of England and Scotland selected by Sir Humphrey Wakefield. Exacting reproductions of superb antiques. Each piece is still housed in a great stately home. Reproduced with the skill of Baker's finest craftsman. **Baker Furniture. Price, $10.**

CARPETS & OTHER FLOORCOVERINGS

25. "Celebrity." Beautiful, long-lasting new flooring product created by Tarkett technology. Patented no-wax surface, non-asbestos Qwikfloor backing for easy installations. Four-page, full-color brochure features "Celebrity" designs in actual room settings. **Tarkett. Free.**

26. Fashions in Floors. Full-color brochures show manufacturer's complete resilient tile line—solid vinyl, vinyl composition, asphalt, "Brite n' Shiny No-Wax." "Touch-Down" self-adhering—for your home. **Kentile Floors. Price, 75 cents.**

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27. Kiawah Island Resort. Ten miles of beach, two complete resort villages, Nicklaus and Player golf courses, two world-class tennis centers offering 28 courts, superb low country cuisine, and more. 21 miles from historic Charleston. New 32-page magazine. **Kiawah Island Company. Free.**

28. Cruise vacations of two to eleven nights through America's heartland aboard the Mississippi Queen or the Delta Queen. Departures from New Orleans, Memphis, St. Louis, St. Paul, Cincinnati and Pittsburgh. Explore historic ports-of-call along the Mississippi and Ohio Rivers while enjoying comfortable accommodations, outstanding food and steamboatin' entertainment and activities. Travel by steamboat to 1984 World's Fair in New Orleans (May 12 to Nov. 1). **Delta Queen Steamboat Co. Free.**

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29. All in Good Taste. Dedicated to great cooking and entertaining. Now equip your kitchen from scratch, find unique new items for serving and entertaining plus wonderfully givable gadgets. All from great names like Krups, Cuisinart, Braun and more. This is a catalog to be savored! **Spiegel. Price, $2.**

30. Salad Lovers! Send for sensational salad ideas from Hormel Bacon Bits. Free folder contains recipes for salads that sizzle, plus a coupon good for 15 cents off Hormel Bacon Bits. Pocket the savings and enjoy 100 percent real bacon on your salads. **Hormel Bacon Bits. Free.**

BATH EQUIPMENT & ACCESSORIES

31. Kohler Elegance. Forty-four-pages of colorful ideas for your bathroom, powder room and kitchen—whirlpool baths, spas, environmental enclosures, fiberglass shower coves, bidets, decorative faucets, kitchen sinks, water-saving toilets, showerheads and faucets and much more. Booklet helps with product selection, color coordination and decorating ideas. **Kohler Co. Price, $2.**

32. A Full-Color Brochure Presents the Complete Line of Delta® Washerless Faucets. Included are single and two-handled faucets for the kitchen, bathroom, designer Award Collection® models, and the new one piece Delta 4000® toilet. **Delta Faucet Co. Free.**



GARDENING & OUTDOOR LIVING

33. Wrought Iron—Indoors and Out. Color brochure features traditional and contemporary lines of casual furniture in a variety of frame finishes and designer-coordinated fabrics. Choose from dining and seating groups, tables, chaises and servers. Baker's rack, plant stands and other matching accessories also available. **Lyon-Shaw, Inc. Price, $3.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

34. Kitchenaid Appliances . . . at Home in the Most Beautiful Kitchens. Brochure contains information about complete KitchenAid line of quality-built appliances. Full-color literature on dishwashers, trash compactors, food waster disposers, instant-hot water dispensers, mixers, food processors and coffee grinders. **KitchenAid Division, Hobart Corporation. Price, 50 cents.**

35. Full Line Appliance Catalog—The Frigidaire catalog shows the complete line of appliances, color photographs, specifications and dimensions of all products. **Frigidaire Company. Price, $2.**

36. Tappan provides tips on buying cooking appliances and kitchen planning in a new 28-page booklet. Includes energy-saving ideas for the kitchen. **Tappan. Price, $1.**

37. Solving Space With Style. Idea catalog featuring Colorcore surfacing material. A whole new approach to solving old problems—ingenious solutions to tight spaces, fresh color, new angles and smooth curves. Features a complete kitchen planning guide. **Formica Corporation. Price, $2.10.**

38. German Kitchen and Bath Cabinetry. More than 130 pages, full-color catalog featuring what's new in kitchen and bath designs. Hundreds of award-winning designs from this European manufacturer. Ideas for all-size kitchens, baths, utility rooms, dining areas and even unique room divider walls. Dealer names included. **Poggenpohl. Price, $5.50.**

39. Kitchen Cabinets. Twelve-page, full-color brochure describes several cabinet lines. Each two-page spread features a decorator-styled kitchen that offers a multitude of ideas for the homeowner. **Merillat Industries. Price, $1.**

40. Amana Kitchen Planning Guide. Big, full-color brochure contains ideas and specifications to help you equip your dream kitchen with quality, energy-saving Amana built-in appliances: Radarange microwave ovens, refrigerators, freezers, ranges, ovens, cooktops and Radarange plus™ products. **Amana Refrigeration, Inc. Price, 50 cents.**

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41. Laura Ashley designed her first pattern 30 years ago. Today, Laura Ashley means the finest of fashions for you and your home. The 1984 catalog kit includes the Home Furnishings Catalog, Spring/Summer fashions, Bridal Brochure and subsequent mailings throughout the year. **Ashley Advertising. Fee, $4.50.**

42. The Metropolitan Museum of Art Catalog. One hundred and sixteen pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. Mail date September 1. **Price, $1.**

43. Introducing Something New From Bloomingdale's by Mail Ltd. An exciting new collection of home furnishings catalogs. Chock-full of wonders for every room in your home—from dishes to decorative pillows, towels to tumblers. **Bloomingdale's. Price, $4.**

SILVER, CHINA & CRYSTAL

44. More Than a Little Continental: Villeroy & Boch China & Crystal are presented in a major, full-color folio collection. Unquestionably European, it's the look favored in the fashionable households of France, Belgium and Germany. **Villeroy & Boch. Price, 50 cents.**

45. WMF—FRASER's Timeless Design in every perfectly crafted piece of the finest 18/10 stainless steel flatware. Superbly balanced. Dishwasher safe. Pamphlet shows 26 flatware patterns. **WMF of America. Price, 50 cents.**

46. Crystal Stemware and Giftware by Lalique and Saint Louis. Limoges porcelain dinnerware by Robert Haviland & C. Parlon. Country French earthenware by Louis Lourioux. **Jacques Jugeat, American distributor. Price, $1.**

47. Baccarat—The Crystal of Kings. Package

(Continued on page 156)

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Pepper Mat Peanuts
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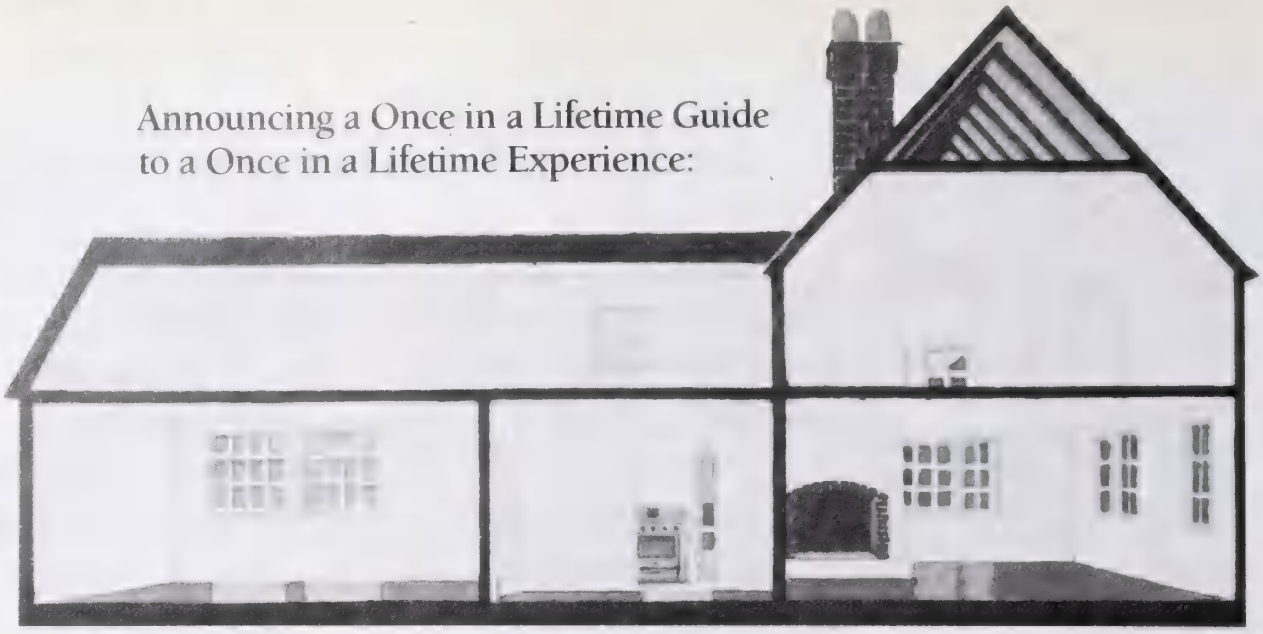


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FIRST HOME in the June Issue of HOUSE BEAUTIFUL

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Until now, no one has directed specific attention to the critical needs of the first home buyer. But House Beautiful has developed a new publishing concept especially targeted to the one and a half million families who will be buying their first home this year.

A Magazine within a Magazine

This new concept is First Home, a self-contained magazine within a magazine in the June Issue of House Beautiful. It will employ the talents of best-in-the-field experts to cover all the problems that first-time buying entails. It will deal with decorating on a five-year plan, three different decorating styles for a given room, ideas and recipes for first-home entertaining and counsel on the financial aspects of buying a home.

First Home will be indispensable to first home buyers—a once in a lifetime guide to a once in a lifetime experience.



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BOOKLETS

Continued from page 153

includes booklet on understanding Baccarat Crystal and pattern brochure; color brochure of Ceralene fine china patterns by Raynaud et Cie of Limoges; Ercuis silverplate brochure. **Baccarat, Inc. Price, $2.50.**

48. Come Dine With Kings. Royal Copenhagen Porcelain and Georg Jensen Denmark cordially invite you to experience opulent table settings that grace the royal dining halls of Europe. Folio shows luxurious appointments. Also: Full-color Figurine Collection Booklet. **Royal Copenhagen Porcelain. Price, $1.**

49. "Perennial Pets." Full-color brochure illustrating the newest animal and bird figurines from Bing & Grondahl Copenhagen Porcelain, the renowned Danish porcelain makers. Each piece decorated by hand in soft subtle colors that are sealed forever under a glasslike glaze. **Bing & Grondahl Copenhagen Porcelain, Inc. Price, 50 cents.**

50. Yamazaki Tableware redefines stainless steel with the introduction of The Designer Flatware, The Serving and The Casual Collection. Created by a team of international artists, these exceptional designs are crafted of easy care 18/8 stainless steel. Three full-color brochures featuring Yamazaki's fine table fashions are available. **Yamazaki Tableware, Inc. Price, 50 cents.**

51. Waterford Crystal. Probably the best investment you'll ever make in decorating your home. Not only does it illuminate your home, a Waterford lamp or chandelier transforms it! **Waterford Crystal. Free.**

52. Aynsley Bone China. All-color booklet illustrates the china that the Queen of England chose for herself. **Waterford Crystal. Free.**

53. Waterford Crystal. That's all you need to say! Booklet shows styles available in this beautiful Irish lead crystal. **Waterford Crystal. Free.**

54 History and Popular Patterns of Royal Worcester's oven-to-table porcelain dinnerware and cookware. Fine china: Spode fine bone, fine stone, Imperial Earthenware dinnerware and Spode Imperial Cookware. **Royal Worcester Spode, Inc. Price, $1.**

55. From Royal Doulton. Three full-color brochures of quality English dinnerware. Choose from elegant English bone china, pretty and practical fine china or durable Lambeth Stoneware; each comes in many patterns to suit your lifestyle. **Royal Doulton & Co. Free.**

56. Lenox China. The choice of presidents and kings, is shown in both contemporary and traditional patterns with a full range of serving pieces. Hand-blown Lenox Lead Crystal as well as china and crystal gifts are illustrated in this full-color booklet. **Lenox China & Crystal. Free.**

57. Add the Sparkle of Jewels to Your Table With Cristallerie Zwiesel: Created by third- and fourth-generation glass cutters, these fine pieces have been gracing tables of the world since 1870. New brochure shows all of the "jewels." **Cristallerie Zwiesel. Price, 25 cents.**■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor

For retail sources of merchandise coded (M), conta resource or House Beautiful Reader Service, 17 Broadway, New York, NY 10019.

All prices are approximate.

CORRECTION

●The doorstop shown on page 24 of the March issue in the HB Lookout section is $30 ppd. (not $14.75), from John Wright, C-40, Wrightsville, PA 17378.

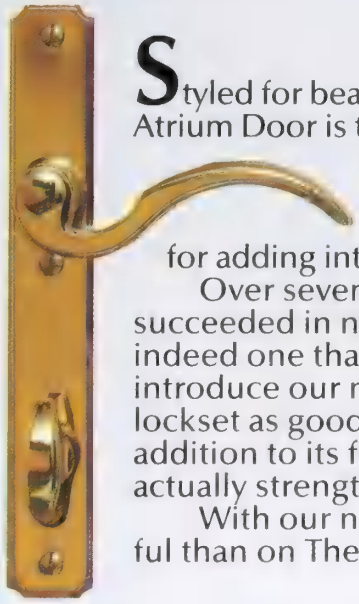
HB MARKETPLACE

●*Pages 20 and 21: 1.* **Double ring wreath top ary in terra-cotta pot**—The Greenery (MO), 49 Carolina St., San Francisco 94107, free catalo *2.* **Scottie doorstop,** 14 inches high, plus pos

(Continued on page 158

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For the name of your nearest displaying dealer of The Atrium Door, call 800-527-5249. In Texas, call 214-438-2441. Or write, MPI, Box 150798, Irving, TX 75015.

The Atrium Door® Systems

PRODUCT INFORMATION

Continued from page 156

age—Wolfman, Gold & Good Co. (R) (MO), 484 Broome St., NY 10021. *3.* **Pitcher,** plus postage—The American Country Store (R) (MO), 969 Lexington Ave., NY 10021. *4.* **Bamboo chair** made in China—Bloomingdale's (R) (MO), 1000 Third Ave., Oriental Gifts Dept., 6th floor, NY 10022; available at other Bloomingdale's locations. *5.* **Madison ladder-back chair,** 42½ by 17½ inches (seat height), 11 pounds, oak; walnut finish, $31.50 $4 postage west of the Mississippi—Marion Travis (MO), PO Box 292, Statesville, NC 28677. *6.* **White Regista steel frame chair** #984256, 30 by 19¼ by 18½ inches, black and white frame #955736 also available; red and white striped canvas cover, $9.95—Conrans (R) (MO), Dept. HB5PR, 160 E. 54th St., NY 10022, catalog, $2. *7.* **Artis Porcelain dinnerware,** plus postage—Ad Hoc Housewares (R) (MO), 842 Lexington Ave., NY 10021. *8.* Terra-cotta **bowl,** 7½ inches deep, plus postage—Zona (R) (MO), 484 Broome St., NY 10013. *9 and 10.* **Carol folding chair** #578215, 31½ by 18 by 19½ inches deep, solid beech, plus postage; **Danish directors chair** with removable cover, 100 percent cotton canvas, linen finish, natural, also red, blue, yellow, green, beechwood—Conran's (MO) (R), Dept. HB5PR, 160 E. 54th St., NY 10022, catalog, $2. *11.* **Plaid rugs** shown in green, salmon and blue colorways—Import Specialists (M), 82 Wall St., NY 10005 (800) 334-4044. Jensen Lewis (R) (M.O.) 87 7th Ave. NY 10011 Homestead (M.O.) 13307 San Pedro, San Antonio. *12.* **Cat painting** #EG 500-2, plus postage—The American Treasury Catalog (MO), Distribution Center, PO Box 1343, Largo, FL 34294-1343; (800) 237-2892, free catalog. *13.* **Glazed earthenware crocus pot** #HO862, 7-inch diameter, $3.95 additional postage—Metropolitan Museum of Art Catalog (MO), Special Service Office, Middle Village, NY 11381; (212) 758-8991 (credit card ordering) catalog, free, donation requested. *14.* **Kovac desk lamp,** 22½ inches high, plus postage—D.F. Sanders (R) (MO), 386 W. Broadway, NY 10012. *15.* **Plates,** 10-inch diameter, plus postage—Limited Editions (R) (MO), 253 E. 72nd St., NY 10021. *16.* **Lacquered glass lamp,** 16-inch-diameter shade—Conran's (R) (MO), Dept. HB5PR, 160 E. 54th St., NY 10022, catalog $2. *17.* **Hexagonal candlestick** #G1520, 7½ inches high, $2.95 postage—Metropolitan Museum of Art Catalog (MO), Special Service Office, Middle Village, NY 11381; (212) 758-8991 (credit card order), free catalog. *18.* **Porcelain Double Happiness Jars**—Bloomingdale's (R) (MO), 1000 Third Ave., Oriental Gifts Dept., 6th Floor, NY 10022; available at other Bloomingdale locations. *19.* **Apothecary bottles,** 11½ inches high, plus postage—Wolfman, Gold & Good Co. (R) (MO), 484 Broome St., NY 10021. *20.* **Earthenware cachepot,** #763-30-331, 8 by 7½ inches high, plus postage—Tiffany & Co. (R) (MO), 727 Fifth Ave., Personal Shopping, NY 10022. *21.* **Cardium shell lamp** with wood base, stand available in chrome or brass, plus postage—Limited Editions (R) (MO), 253 E. 72nd St., NY 10021. *22.* **Lacquered plate with rubbed finish,** 14-inch diameter, plus postage—Creative Resources (R) (MO) (T), 24 W. 57th St., Suite 603, NY 1001 *23.* **Earthenware plate** #761/9786-452, 7½-inc diameter—Tiffany & Co (R) (MO), 727 Fift Ave., Personal Shopping, NY 10022. *24.* **Wicke covered tray**—Wolfman, Gold & Good Co. (R 484 Broome St., NY 10013. *25.* **Pulti tablecloth** 100 percent cotton, plus postage—Handbloc (R) (MO), 487 Columbus Ave., NY 10024. *2* **Handmade patio lamps**—The Washington Co per Works (R) (MO), South St., Washingto CT 06793 (write for catalog, $2). *27.* **Shake boxes:** 35400 small, 5½ by 2½ inches; 3540 medium, 6½ by 3 inches; 35403 medium larg 7½ by 3¼ inches, write for subscription, $2, spring and fall catalogs—Colonial Williamsbur (R) (MO), Mail Order Dept., PO Box CH, Wi liamsburg, VA 23187; (800) 446-9240.

HB LOOKOUT

●*Page 27:* **Hanging cupboards:** *1.* Shaker Worl shops West, 5 Inverness Way, Inverness, C 94937, catalog, $2.50. (If ordering the cupboar add $3 for postage.) *2.* Conran's, Mail Orde Division, 145 Huguenot St., New Rochelle, N 10801, quarterly catalog, $2. *3.* Pamela Hoc stetter Designs, Keeler Rd., Bridgewater, C 06752, brochure, $1. Cabinet available in smal er, 22-inch-high size, $275, and with a variety tiles. *4.* Bittersweet, PO Box 5, Riverton, V 05668; free catalog includes other hanging cu boards and furniture. **Cataloging the best find** *Hickory Furniture Works,* 403 S. Noble S Shelbyville, IN 46176, free catalog. *Country Be Shop,* Box 222, Groton, MA 01450; catalog, $ *Placewares,* 351 Congress St., Boston, M 02210; catalog, $1. *Gargoyles,* 512 S. Third S

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Philadelphia, PA 19147, free brochure. *Moultrie Manufacturing Co.*, PO Drawer 1179, Moultrie, GA 31768; catalog, $1. *Martha Wetherbee Baskets*, Star Route, Box 35, Sanbornton, NH 03269, catalog, $3.50. *West Rindge Baskets*, Inc., W. Main, Rindge, N.H.; free brochure. *Gift and Garden Sampler*, Winterthur Museum and Gardens, Winterthur, DE 19735, free.

● *Page 30:* **Candlewick Pillow Kits**, $11.50 ppd.—Colonial Williamsburg, Mail Order Dept., Box CH, Williamsburg VA 21387; free brochure.

● *Page 32:* To order *Telephone Book* ($13) or the *Address Book* ($11), add $3 postage and NY tax—The Paper Shop, Henri Bendel, 10 W. 57th St., NY 10019. To order *Grandmother Remembers* ($13), *Grandmother Remembers Family Recipes* ($15) and *My First Book*, add $2 postage and NY tax—Worldly Goods, 19 Purchase St., Rye, NY 10580.

GUEST SPEAKER

● *Page 39:* Sources for architectural ornaments and details: **Architectural Emporium,** 1521 S. 9th St., Lafayette, IN 47905 (317) 474-3200. **Architectural Salvage** of Santa Barbara, 726 Anacapa St., Santa Barbara, CA 93101. **Art Directions,** 6120 Delmar Blvd., St. Louis, MO 63112. **Artifacts, Inc.,** Federal Street Middleburg, VA. **Battistone Designs,** 124 S. Carroll St., Frederick, MD 21701. **Bygone Era,** 4783 Peachtree Rd., Atlanta, GA, 30341. **The Canal Co.,** 1612 14th St., N.W., Washington, DC 20009. **Canal Works Architectural Antiques,** 28 N. Patterson Blvd.; 322 S. Patterson, Dayton, OH 45402. **Coronado Wrecking & Salvage,** 4200 Broadway, S.E., Albuquerque, NM 87102. **Florida Victoriani,** 901 W. 1st St., Sanford, FL 32771. **Greg Spiess,** 216 and 246 East Washington Street, Joliet, IL 60433. **Great American Salvage Co.,** 34 Cooper Sq., NY 10003. **Irreplaceable Artifacts,** 259 Bowery, New York, NY 10012. **Joe Ley Antiques,** 620-632 E. Market St., Louisville, KY 40202. **Materials Unlimited,** 2 W. Michigan Ave., Ypsilanti, MI 48197. **Old Bostonian Architectural Antiques,** 135 Buttonwood St., Dorchester, MA 02125. **Pelnik Wrecking Co., Inc.,** 1749 Erie Blvd., E., Syracuse, NY 13210. **The Renovation Source,** Inc., 3512 N. Southport Ave., Chicago, IL 60657. **Salvage One,** 1524 S. Peoria, Chicago, IL 60608. **Second Chance,** 972 Magnolia St., Macon, GA 31201. **Stamford House Wrecking Co.,** 1 Barry Pl., Stamford, CT, 06904. **Structural Antiques,** 1406 N.W. 30, Oklahoma City, OK 73118. **United House Wrecking Corp.,** 328 Selleck St., Stamford, CT 06902. **Urban Archaeology,** 137 Spring St., NY 10013. **Wrecking Bar, Inc.,** 2601 McKinney Ave., Dallas, TX 75204. **Wrecking Bar of Atlanta,** 292 Moreland Ave., N.E., Atlanta, GA 30307.

STAID VICTORIAN GETS A NEW LOOK

● *Page 49:* **Upholstery and pillow fabric,** 100 percent Belgian linen—Lee Jofa (T), 979 Third Ave., NY 10022.

● *Page 51:* **Carpeting on stairs** in Swan Lake, Fashion Show, Anso IV nylon with Halo-Fresh—Cabin Crafts (T), 919 Third Ave., NY 10022. **Striped fabric on table**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Jar**—Limited Editions (T), 253 E. 72nd St., NY 10021.

● *Pages 52 and 53:* **Wicker furniture**—O'Asian Designs (M), 1002 E. Montague Ave., N. Charleston 29406. **Roman shades, table cloths, pillows**—Sherry McFadden (T) (R), 205 Fairway Drive, New Orleans 70124. **Lamps**—Lumiere Inc. (R), 8433 Oak St., New Orleans 70118. **Wall capital**—Delk-Westbrook In-House Plaster (T), 2900 Magazine St., New Orleans 70115. **Keywester ceiling fan**—Fandangles (R), PO Box 558374, Miami 33155. **Porcelain bowl on capital, basket**—Pier I Imports, 3535 Geary Blvd., San Francisco 94118. **Blue porcelain bowl**—Phillip Mueller (M), PO Box 73, Knickerbocker Station, NY 10002. **Covered jar**—Limited Editions (T), 253 E. 72nd St., NY 10021. **French Landscape Near Chartres** by Kathleen Gee and **French Landscape near Cluny I** by William Kenneth Gee-Gee Art Gallery (R), 495 N. Coast Highway, Laguna Beach, CA 92651. **Place mats, dinnerware, stemware, flatware**—J. Aronson (R), 200 Broadway, Suite 207, New Orleans 70018. **Urn**—Pam Pottery (T), 8880 N.W. 15th St., Miami 33172. **Soup tureen**—M.S. Rau Antiques (R), 630 Royal St., New Orleans 70112.

● *Pages 54 and 55:* **Wicker chaise**—O'Asian Designs (M), 1002 E. Montague Ave., N. Charleston, SC 29406. **Striped fabric**—Brunschwig & Fils Inc., 979 Third Ave., NY 10022. **Urn, capital bookend**—Delk-Westbrook In-House Plaster (T), 2900 Magazine St., New Orleans 70115. **Brass hurricane lamps**—Sarreid Ltd., Airport Rd., PO Box 3648, Wilson, NC 27893. **Reflections I painting** by Cindy Mufson.

● *Page 56:* **Chairs**—O'Asian Designs (M), 1002 E. Montague Ave., N. Charleston, SC 29406. **Capital table base**—Delk-Westbrook In-House

(Continued on page 160)

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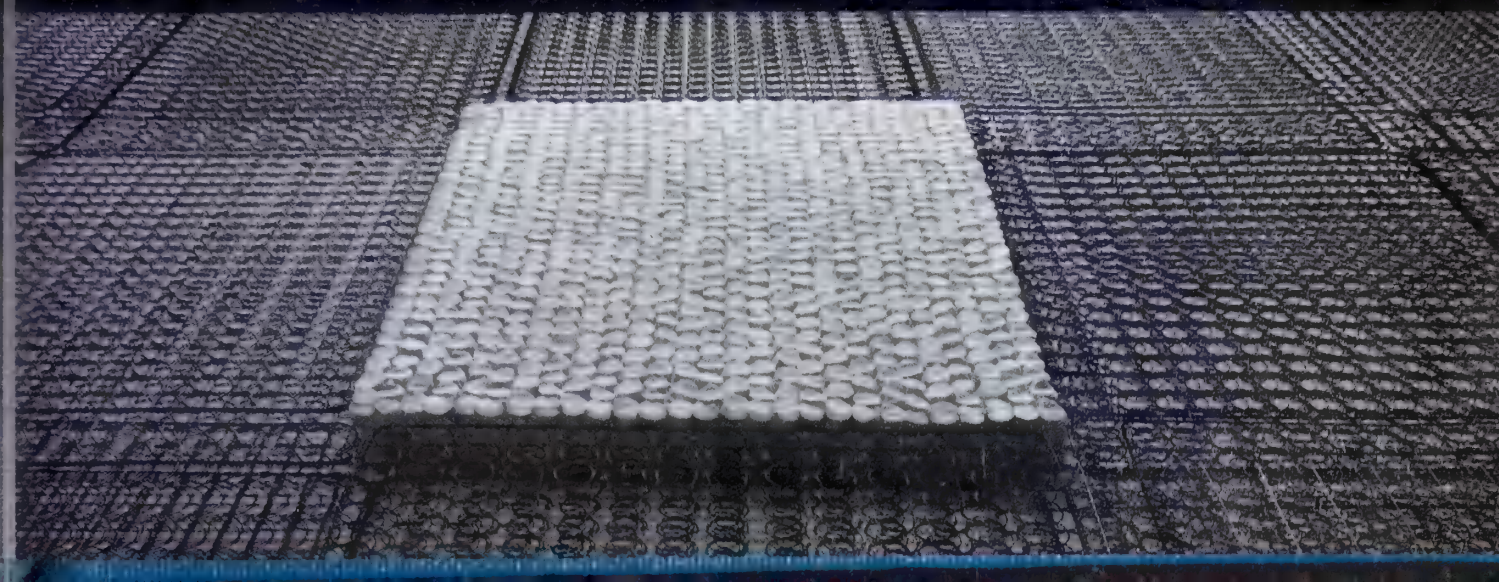


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PRODUCT INFORMATION

Continued from page 159

Plaster (T), 2900 Magazine St., New Orleans 70115. **Glass top with O-gee edge**—Amcoa Glass Co. (R), 6301 NE 4th Ave., Miami 33138. (800) 327-7514. **Wicker and rattan eagle**—Au-Naturel (R), 99 N. E. 36th St., Miami 33137. **Doors** customed designed by Cindy Mufson, executed by Robert Martin and Daniel Breaux (R), 7922 Maple St., New Orleans 70118. **Reflections II** painting by Cindy Mufson.

● *Page 57:* **Wicker furniture**—O'Asian Designs (M), 1002 E. Montague Ave., N. Charleston, SC 29406. **Striped fabric**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Wicker urn**—Patrick Sargent (R), 1117 Mary St., New Orleans 70130. **Pitcher, glasses, hurricane lamp**—J. Aronson (R), 200 Broadway, Suite 207, New Orleans 70018.

● *Page 58:* **Banquette** custom built by Cindy Mufson. **Bronze mirrored wall**—Angelo Marsalone (R), 520 N. Gayoso St., New Orleans 70001. **Wildgrasses fabric, Beach Stripe fabric** on cushions, pillows, ceiling—Collins & Aikman (M), 23645 Mercantile Rd., Cleveland 44122. **Chairs**—O'Asian Designs (M), 1002 E. Montague Ave., N. Charleston, SC 29406. **Lamps**—Nessen Lamps (T), 200 Lexington Ave., NY 10021.

● *Page 59:* **Tile**—Italian Tiles Gallery (R), 3550 NW 77th Court, Miami 33122. **Antique pine chest**—William Cooney Antiques (R), 2051 Magazine St., New Orleans 70130. **Sinks**—Kohler Co., Kohler, WI 53044. **Appliances**—Sears (M) (R), Sears Tower, Chicago 60684. **Aqua plates, mugs**—Conran's (R), 160 E. 54th St., NY 10022. **Wicker basket, stools, clay pigs**—Pier I Imports, 3535 Geary Blvd., San Francisco 94118. **Copper antique pots**—M. S. Rau Antiques (R), 630 Royal St., New Orleans 70112. **Wildgrasses wallcovering** designed by Cindy Mufson for Tiffany Prints—Collins & Aikman (M), 23645 Mercantile Rd., Cleveland 44122. *Throughout:* **New York white Mexican terra-cotta glazed tile**—Italian Tiles Gallery, 3550 NW 77th Court, Miami 33122. **Tile installation**—Mario Louisa, Mediterranean Tile, 7500 Woodbine Drive, New Orleans 70126. **Painting**—Don Billings Painting, 2716 Taft St., Metairie, LA 70001. **Floral consultant**—Patrick Sargent, 1117 Mary St., New Orleans 70130.

NEW STYLE WITH COUNTRY PINE

Designer: Stanley Hura, 14 Sutton Place South, NY 10022; (212) 753-3809. **Supervising contractor:** Mark Robert Miller, 146 Hudson Terrace, Piermont, NY 10968.

● *Pages 60 and 61:* **High tea table** #1187-69 as coffee table, 51 by 30 by 23 inches high, Old Red finish; **sofa table** #1175-08, 68 by 20 by 30 inches high, light pine finish; **door chest** #675-12, 47 by 19¼ by 54 inches high, light pine finish; **three-drawer chests** #6975-83, 32 by 18 by 32 inches high, light pine finish; **gateleg drop-leaf table** #675-53, 68 by 54 by 29 inches high; **Chippendale side chairs** #675-72, 20½ by 22 by 42 inches high; **Chippendale arm chairs** #675-73 22¼ by 22 by 42 inches high; **candlestand** #1175-56, 20 by 12 by 24 inches high, all light pine finish—The America Collection from The Museum of American Folk Art manufactured by The Lane Co. (M) PO Box 151, Altavista VA 24517. **Fireside chairs** #922 outside 25½ by 30 by 47 inches high; **double camelback sofa** #1741, outside 72 by 32 by 35½ inches high—The America Collection from The Museum of American Folk Art manufactured by The Pearson Co. (M) PO Box 2838, High Point, NC 27261. **Lounge chairs** #679, 31½ by 37½ by 34 **ottoman** #643½, 28 by 21¼ by 16; **sofa** #284 outside 86 by 39½ by 33 inches high, inside 6 by 22½ by 16 inches; **upholstered chairs** #170 outside 27½ by 28 by 36½ inches high—Th Pearson Co. (M) PO Box 2838, High Point, NC 27261 **Grain-painted chest and painted box**—Kelter-Malce (R), 361 Bleecker St., NY 10014 **Twig-table**—Limited Editions (R), (T), 253 E 72nd St., NY 10021. **Adirondack table** in fron of camelback sofa, antique checkerboard—Judith & James Milne Inc. (R) (T), 524 E. 73rd St., NY 10021. **Del Mar softlight shades**—Del Mar Softlight Shades (M), 7130 Fenwick Lane Westminster, CA 92683, (800) 854-6436. **Loretta #8016-08 wide stripe Belgian linen**—Donghia Textiles (T), 315 E. 62nd St., NY 10021. **Thin stripe Belgian linen** on chair #1704 and seat pads—Decorator's Walk (T) 160 E. 56th St., NY 10022. **Fabric on win chairs**—The Lane Co. (M), PO Box 151, Altavista, VA 24517. **Throw,** #60190/41, 50 per cent alpaca/50 percent wool—Agnona Corporation (T), 37 W. 57th St., Suite 805, NY 10019 **White Pharmacy lamps**—Kawahara Lighting (R), 1461 Third Ave., NY 10028. **Small re lacquer box, pair of lamps, large white platter glazed stoneware bowl, antique wooden boxes white crackle bowl**—John Rosselli (T), 255 E 72nd St., NY 10021. **Gray painted bucket, "Ro man stripe" antique quilt**—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Andirons**—Wm. H. Jackson (R), (T), 3 E. 47th St., NY 10017. **Terra-cotta milk jugs, plate on twig ta ble, birdcage**—Betty Jane Bart Antiques (R) 1225 Madison Ave., NY 10028. **Basket, frui stand, red box on chest of drawers**—Gordon Foster (R) (T), 1322A Third Ave., NY 10021.

● *Pages 62 and 63:* **Armoire** #697-14, 52 by 22½ by 82 inches high, Old Red finish; **storage chest** #6977-22, 12 by 18 by 20 inches, Old Red finish—The Lane Co. (M), PO Box 151, Altavista, VA 24517. **"Shaker" 100 percent wool runner** with red stripe on stairs—Thos. K. Woodard (R&T), 835 Madison Ave., NY 10021 **Two smaller glazed stoneware jars, red and black fruit stand**—Gordon Foster (R) (T), Gordon Foster (R) (T), 1322A Third Ave., NY 10021. **Large red jar**—Betty Jane Bart Antiques (R), 1225 Madison Ave., NY 10028. **Antique folk art sculpture** by fireplace—Ricco-Johnson (R), 475 Broome St., NY 10013. Faux bois cachepot—John Rosselli (T), 255 E. 72nd St., NY 10021.

● *Pages 64 and 65:* **Canopy bed** #723-48, 63½ by 87½ by 82 inches high, New Shaker green finish; **Cricket table** #1213-37 next to bed, 2 inch diameter by 27½ inches high, American pewter finish; **square cocktail table** #1175-27 38 by 38 by 16½ inches high; *wall cabinets (left to right):* **entertainment unit** #6975-42, 40 by 2 by 80 inches high; **drawer unit** #6975-41, 33 by 18 by 80 inches high; The America Collection

(Continued on page 163

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PRODUCT INFORMATION

Continued from page 160

from the Museum of American Folk Art manufactured by The Lane Co. (M) PO Box 151, Altavista, VA 24517 **door unit** #6975-40, 26 by 18 by 80 inches high; **love seats** #1740, 49 by 32 by 35½ inches high; The Pearson Co. (M) PO Box 2838, High Point, NC 27261. **Chippendale wing chair** #921, 31½ by 32 by 43 inches high—The America Collection from the Museum of American Folk Art manufactured by The Pearson Co. (M), PO Box 2838, High Point, NC 27261. **Natural linen canvas on wing chair,** 100 percent Belgian linen—Decorator's Walk (T), 160 E. 56th St., NY 10022. **Kalif #5673-4 fabric on love seats,** 100 percent cotton—Boussac of France (T), 979 Third Ave., NY 10022. **Ortho Ultra Firm Bedding mattress and box spring**—Kleinsleep (R), 149 W. 24th St., NY 10011. **Queen hollofil comforter, white Morning Glory duvet cover**—Scandia Down Shops (R), 1011 Madison Ave., NY 10021. **Queen-size white linen top sheet, queen-size linen fitted sheet, four square cases**—D. Porthault Inc. (R), 57 E. 57th St., NY 10022. **Floral needlepoint pillow, beaded pillow** needlepoint footstool—Trevor Potts Antiques Inc. (R) (T), 1011 Lexington Ave., NY 10021. **Rug**—Dildarian Inc. (R), 595 Madison Ave., NY 10022. **Paisley shawls**—Vito Giallo (R) (T), 966 Madison Ave., NY 10021. **Lampshades**—Hansen Lamps (T), George W. Hansen Inc., 121 E. 24th St., NY 10019. **Black leather trunk**—Charles R. Gracie (T), 979 Third Ave., NY 10022. **Objects on coffee table, cabinets, bedside table**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Day bed** #675-17, 87¼ by 37½ by 39 inches high, light pine finish; **cricket table** #1175-37, 28-inch diameter by 27½ inches high, light pine; **storage chest** #6985-22, 12 by 18 by 20 inches high, Old Red finish; **chair side chest** The America Collection from the Museum of American Folk Art manufactured by The Lane Co. (M) PO Box 151, Altavista, VA 24517 #6977, 24 by 15 by 22 inches high, light pine. **Martha Washington armchair** #1701, 31½ by 29 by 43½ inches high—The America Collection from the Museum of American Folk Art manufactured by The Pearson Co. (M) PO Box 2838 High Point, NC 27261. **Myosotis #4100 Color 590 chair fabric**—Manuel Canovas (T), 979 Third Ave., NY 10022. **Litchfield Sampler sheets and pillow shams, no-iron percale,** 65 percent poly/35 percent cotton—The America Collection from the Museum of American Folk Art manufactured by J.P. Stevens (M), 1185 Avenue of the Americas, NY 10036. **Plant stand**—Limited Editions (R) (T), 253 E. 72nd St., NY 10021. **Handwoven throw and rug**—Elizabeth Eakins (R), The Collector's Choice, 63 Thompson St., NY 10012. **Blue and white quilts**—Judith & James Milne Inc., (R) (T), 524 E. 73rd St., NY 10021. **White lamp, ivory picture frame, blue and white porcelain box, clock, pottery pitcher, bird prints, woven metal container, blue and white decorated pitcher, blue bowl**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Blue and white spatter pitcher**—Gordon Foster (R) (T), 1322 Third Ave., NY 10021.

(Continued on page 164)



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PRODUCT INFORMATION

Continued from page 163

WINDOWS IN BLOOM

●*Pages 66 to 69:* **Island Planter indoor planter** $52—Wolfman, Gold & Good Co. (R), 48 Broome St., NY 10013. **Terra-cotta window box,** $18—Zona (R), 484 Broome St., NY 10013. **Clay pots and tray**—Spring Street Gar den (R), 186½ Spring St. NY 10012. **Plasti window boxes,** fiberglass—Mellinger's (MO North Lima, OH 44452-9731. **Redwood plante and copper planter** (not pictured)—Gardener' Eden (MO), PO Box 7307, San Francisco 9412(**Osmocote**—Geo. W. Park Seed Co. (MO), Inc PO Box 31, Greenwood, SC 29646.

TIMBER FRAMING

Builder: Tedd Benson, Benson Woodworkin Company, Pratt Road, Alstead, NH 03602.

●*Page 74 (top):* **Sofa** #7910C, Martha Wash ington chairs #8107 covered in unbleache muslin—Henredon (M), PO Box 110, Hig Point, NC 27261. **Cherry tea table** #33-2540 **Welsh Hutch Top** #23-1440; **bottom** #2 1445, in Lake Geneva green—Habersham Plan tation Corporation (M), PO Box 1209, Tocco GA 30577. **Granada Sophisticate #1562 whit Irish wool rug**—Harmony Carpet (T), 97 Third Ave., NY 10022. **Howqua's Garde #61745.01 chintz pillow covers**—Brunschwi & Fils (T), 979 Third Ave., NY 10022. **Sheep skin throw** on rocking chair—Antartex Sheep skin Shops (R), 903 Madison Ave., NY 1002 **Wool afghan**—The Gazebo (R), 660 Madiso Ave., NY 10021; also North Park—Dallas an Beverly Hills locations. **Hutch and tea tabl accessories**—Gordon Foster (T), 1322A Thir Ave., NY 10021. **Original Haws brass waterin can** in hutch, $49.50—Hammacher Schlemme (R) 147 E. 57th St., NY 10022; (800) 368-358 **Quarry lamp,** $59—Country Traditionals (R 320 Boston Post Road, Sudbury, MA 0177 also Amherst, NH and Beverly, MA. **Ficus an hibiscus trees**—Russell's Garden Center (R Route 20, Wayland, MA 01778. *Left:* **Penc post bed** #57-2710, **bed steps** #80-2810, **Chip pendale dresser mirror** #04-3810, sage blu **commode** #33-2525, honey—Habersham Plan tation Corporation (M), PO Box 1209, Tocco GA 30577. **Armchair** #7551 and **ottoma** #750, orange pattern #46-4582 fabric—Henre don (M), PO Box 110, High Point, NC 2726 **Garden Tapestry bed linens**—Martex/Wes Point Pepperell (M), 1221 Avenue of the Amer cas, NY 10020. **White quilt** on bedside table The Gazebo (R), 660 Madison Ave., NY 1002 also North Park—Dallas and Beverly Hill **Country Garden rag rug and checked quilt o bed**—Country Traditionals (R), 320 Bosto Post Road, Sudbury, MA 01776; also Amhers NH and Beverly, MA locations. **Lavender mo hair throw**—Antartex Sheepskin Shops (R), 90 Madison Ave., NY 10021; also Boston, MA **Blue Canton breakfast china**—Tiffany & C (R), 727 Fifth Ave., NY 10022. *Right:* **Harves table** #37-1225, deep teal; **Prospers bench** #47-4033, **Prospers arm chairs** #43-403 **Prospers side chairs** #43-4031, medium stain **cherry oval dining table** #37-2317 as soft ta ble—Habersham Plantation Corporation (M

PO Box 1209, Toccoa, GA 30577. **French china; Brummell Baccarat crystal; Rattail sterling flatware; white salt and pepper baskets with spoons, white candlesticks**—Tiffany & Co. (R), 727 Fifth Ave., NY 10022. **Antique quilt**—The Gazebo (R), 660 Madison Ave., NY 10021; also North Park-Dallas and Beverly Hills locations.

OLD MILL CONVERSION

Architect: Timothy D. Smith, Timothy D. Smith & Associates, Old Railroad Station, North Bennington, VT 05257.

●*Pages 78 and 81:* **Chippendale sofas** #1731 in red plaid wool #7169-76; **Chippendale wing chair** #921 in camel's hair wool #11951-92—Pearson (M), a division of Lane Company Inc., PO Box 2836-1420 Progress St., High Point, NC 27261. **Coffee table** #1175-27, **square lamp table** #1175-96, **oval lamp table** #1175-96, **oval lamp table** #1175-06, **gateleg drop leaf table** #675-53 (covered by quilt), **Windsor arm chairs** #675-75, **chest** #675-15, all scrubbed pine furniture—Lane Company Inc. (M), Box 151, Altavista, VA 24517. **Pair of French green ginger jar lamps with white shades,** 19th c.—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Needlepoint pillows, beige/white striped wool/mohair throw,** 4 by 6 feet—Woolworks (R), 838 Madison Ave., NY 10021. **Needlepoint footstool and red tea canister**—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Herringbone plate and red lacquered dish**—Gordon Foston Antiques (R), 1322A Third Ave., NY 10021. Log Cabin Variation quilt, c. 1895-1910, 72 inches square—American Hurrah (R), 766 Madison Ave., NY 10021. **Wooden twist candlestick** #M035, **pair of green tea canisters** #MD5-R. Brooke Ltd. (R), 138½ E. 80th St., NY 10021. **Tin picnic basket**—Philip Pfeifer (R), 900 Madison Ave., NY 10021. **Museum of Modern Art design pitcher, trigger-style coffee pot, creamer and sugar bowl with tray, cups and saucers, 1626/27; basic lunch plates, 1972; white plates, 1628; brown splatter pie plate**—Bennington Potters Inc. (M) (R), 324 County St., Bennington, VT 05201. **Victor Weinblatt's American country antique collection: Farm table,** c. 1850, original salmon paint, $750; **Gray bench,** mid-19th c., $95; **four painted and decorated chairs,** c. 1840; **bench, unpainted** mid-19th c.; Vermont twig chair, c. 1900, $110; **Diminutive old blue and gray dough box,** c. 1850, $295; **carrier,** 19th c., $65; **Vermont trencher,** early 19th c., $95; **Vermont Parcheesi board,** c. 1890, $195; **Canadian green and black game board,** c. 1890, $175; **Vermont red and ivory tabletop game board,** c. 1900, $175; **New England striped rag carpet square,** c. 1920, $195; **penny and hooked rug,** early 20th c., $95; **penny rug,** late 19th c., $95; **crib quilt,** c. 1850, **covering pillow,** $350; **quilt,** mid 19th c., **covering cushion on settee,** $225; **sand-painted wooden urn,** c. 1840, $145; **Vermont horse pull toy,** c. 1900, $150; **Vermont miniature chest of drawers,** c. 1860, $150; **four 19th c./early 20th c. baskets,** $65 to $195—Victor Weinblatt (R), Haviland's Privilege, Box 517, North Bennington, VT 05257; by appointment only, (802) 442-4364.

(Continued on page 167)



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PRODUCT INFORMATION

Continued from page 165

VICTORIAN NEEDLEPOINT

Pages 84 to 87: **Canvases** from $65—Alice Maynard Needleworks, PO Box 1067, NY 10021: **Oval pillow with portrait of little boy canvas,** 11 by 15 inches, $65, yarns $20; **fireplace bench canvas,** 44 by 19 inches, $270; **yarns,** $80; **pillow with strawberries canvas,** 17 by 17 inches, $80, **yarns,** $30; **floral canvas** with border, 16½ by 16½ inches, $90; **yarns,** $30. Needlepoint collection photographed at home of Carrie Vanderpool.

SOLVING YOUR STORAGE CRISIS

Pages 88 and 89: **Wall storage** by Beverly Ellsley Cabinet Division—Beverly Ellsley Interiors (D), 87 Redcoat Rd., Westport, CT 06880. **Pagoda II #710407 cupboard, four large cabinets, two small with adjustable shelf inside, gray and white solid chipboard and natural beech veneer,** 68 by 63½ by 13 inches deep—Conran's (MO) (R), Mail order Dept., HB5PR, 160 E. 4th St., NY 10022.

Page 90 (top): **Architect:** Michael Hassig, c/o McBride/Hassig, 142 W. 24th St., NY 10011. **Designer:** Donna Engel, Donna Engel Interior Design (D), 140 E. 81st St., NY 10028. **Peter Todella, Contractor,** P & C Construction Co., 45 Elizabeth St., Suite #41, NY 10012. **Railing**—John Baker, Wildflower Ironworks, RD1, Mountain Rd., Addison, VT 95491. **Indian chest,** 18th c.—Elux C. Putting Antiques (T), 26 E. 51st St., NY 10022. **Gina chair**—Stendig Inc. (M), 410 E. 62nd St., NY 10021. **Dhurrie rug**—Conran's (R), 160 E. 54th St., NY 10022. **Hitchcock chair**—John Rosselli Antiques (T), 155 E. 72nd St., NY 10021. **Clay pots**—Ze-Ze (R), 398 E. 52nd St., NY 10022. *Bottom:* **Designer:** Michael Haskins, 435 Park Ave. S. NY 10016 **Colorcore laminate,** moss-green, sky-blue, lavender, rose, Color Grid System—Formica Corporation (M), 1501 Broadway, Suite 1519, NY 10036. **Anso IV nylon carpet by Mira-X, light slate**—Allied Corporation (M), 1411 Broadway, NY 10018. **Crayon bedding,** 50 percent polyester/50 percent cotton Percale, **flat and fitted full sheet,** $17; **comforter,** 65 percent polyester/35 percent cotton, filling 100 percent polyester, full/queen, $90; **standard pillowcases,** $6.50 each. Marimekko—Dan River (M), 111 W. 40th St., NY 10018.

Page 91 (top): **Designer:** Martha Dupee, 135 W. 70th St., NY 10023. **Bookcase built by Scott Interiors,** 624 Hudson St., NY 10014. **Slipper chair**—Thomas Pizzillo & Son (M), 225 E. 24th St., NY 10010. **Coffee table**—Paul M. Jones (T), 979 Third Ave., NY 10022. **Lamp**—Koch & Lowy Inc. (M), 940 Third Ave., NY 10022. **Pine clock**—Ann Morris Antiques (R), 239 E. 60th St., NY 10022. **Ceramics**—Ron Dier (M), 123 Mitchell St., Hillsdale, NY 12925. **Ron Dier dinnerware**—Thaxton & Co. (R), 780 Madison Ave., NY 10021. **Tree**—Plantworks Inc. (R), 28 E. 4th St., NY 10003. *Bottom:* **Architects,** Prendergast & Sawyer, 136 Church St., NY 10007. **Contractors,** G.P. Winter Associates, 173 Duane St., NY 10013. **Cabinet hardware** by Forms & Surfaces represented by Martin Gellman Associates (T), 211 W. 56th St., #8K, NY

(Continued on page 173)

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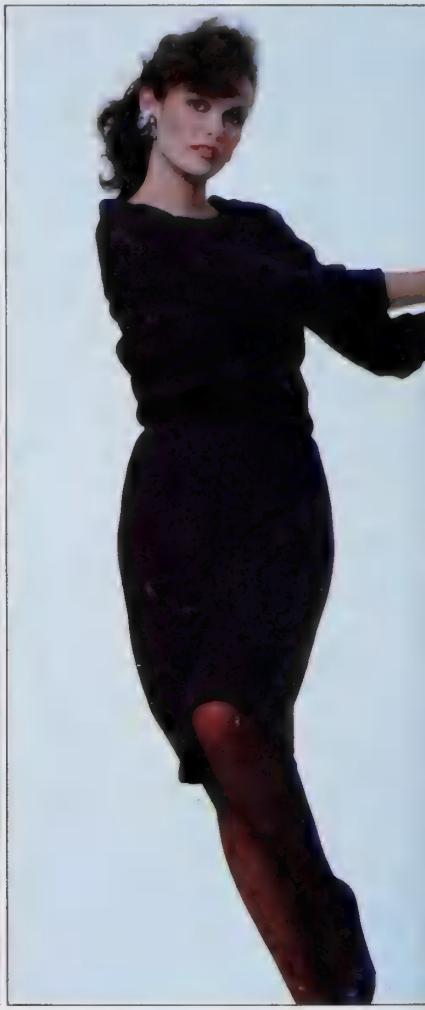
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PRODUCT INFORMATION

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10019. **Juan Gris rug** G-6 available through architects and designers—Furniture of the Twentieth Century (T), 154 W. 18th St., NY 10011.

●*Page 92:* **Designer:** Melvin Dwork,

●*Page 93:* **Architect:** Richard Oliver, 23 E. 26th St., NY 10010. **Cabinetmaker:** Constantine Joannides (R), 151 W. 19th St., NY 10011.

●*Page 94 (top):* **Designer:** Ronne Fisher, 755 Park Ave., NY 10021. **Contractor:** Marvin Hammerman Inc., 421 E. 13th St., NY 10009. **Comforter and pillow cover fabric,** no-iron 65 percent Celanese Fortrel polyester/ 35 percent cotton, 100 percent fiberfill; **decorative pillow covers,** 26 inches square, Marimekko's Sumo—Dan River Inc. (M), 111 W. 40th St., NY 10018; Marimekko (R), 7 W. 56th St., NY 10019. *Bottom:* **Designer:** Gloria Fidler Designs, 34-22 81st St., Jackson Heights, NY 11372. **Pull-out files**—Knoll International (T), 655 Madison Ave., NY 10021. **Memphis twin-size comforter,** approx. $70; **twin flat sheet, twin fitted sheet, pillow sham,** 50 percent polyester/50 percent cotton, approx. $11 each—Cannon Mills (M), 1271 Sixth Ave., NY 10019. **Kukko Ja Kana multicolored checked pillow,** 24 inches square, red, black, blue, white, other colors available, $38; **Maalis black and white striped pillow,** 15 inches square, $18, both 100 percent cotton—Marimekko (R), 7 W. 56th St., NY 10019. **Lamp** designed by Christian Duc—Classic Gallery-Soho (R), 120 Thompson St., NY 10012. **Beige/black vase**—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Anne Wahstrom red and black hand-blown vase**—Scanform (T), 100 Thompson St., NY 10012.

●*Page 95 (top left):* **Cabana closet** #23-57638, 31½ inches wide, 19½ inches deep, 72½" high shipping $11 through "Hold Everything" catalog—Williams-Sonoma (MO), Mail Order Dept 513, PO Box 7456, San Francisco 94120-7456. *Top right:* **Knock-down storage pieces of particle board,** 29 by 29½ by 29½ by 15⅛ inches deep; *(below)* basic unit 29 by 29½ by 29½ by 15⅛ inches deep, all by Fransson, distributor—Progressus (M), 4620 South Atlanta Rd., Smyrna, GA 30080.

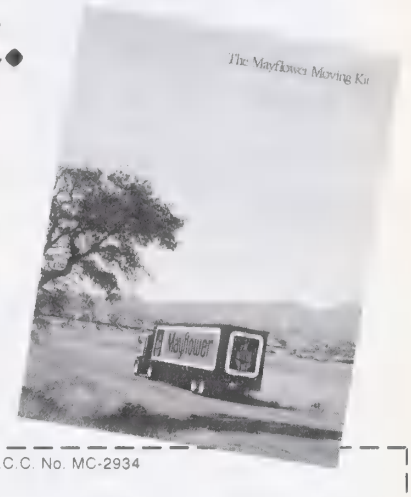
KITCHEN ESSENTIALS

●*Page 110:* **Broan Mfg. Co. Inc.,** Hartford WI 53027. **General Electric,** 1285 Boston Ave., Bridgeport, CT 06602. **Melitta Inc.,** Cherry Hill, NJ 08003. **The Museum of Modern Art,** 11 W. 53 St., NY 10019. **The Steamworks Ltd.,** PO Box 9724, Seattle, WA 98109. **Sunbeam Corp.,** 2001 S. York Rd., Oak Brook, IL 60521.

EASY UPLIFTS

●*Pages 131 to 146:* **Designer:** Anne Tarasoff Interiors, 25 Andover Road, Port Washington, NY 11050. **Fabrics**—Zumsteg Inc. (T), 979 Third Ave., NY 10022. Pine desk, chair—George Kempler Co. (R), 160 Fifth Ave., NY 10010. Carpet Patterson, Flynn & Martin (T), 950 Third Ave., NY 10022. **Custom accessories**—Christina's Studio (T), 41 Suncrest Dr., Dix Hills, NY 11746. **Paintings**—Edward Frisch Co. (T), 979 Third Ave., NY 10022. Photographed at Castles On The Sound Designers Showcase—1983.■

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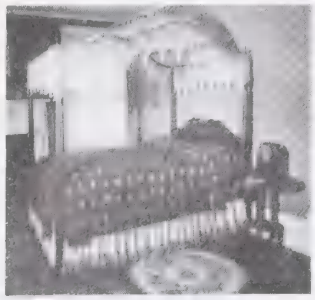
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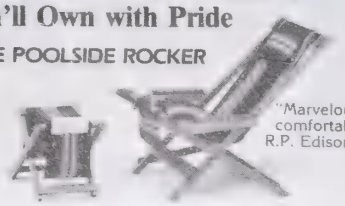
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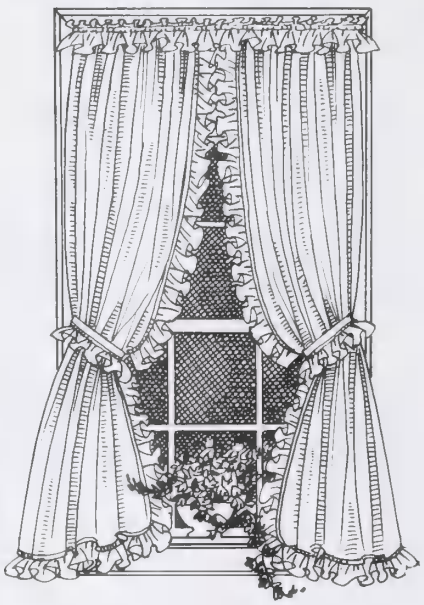
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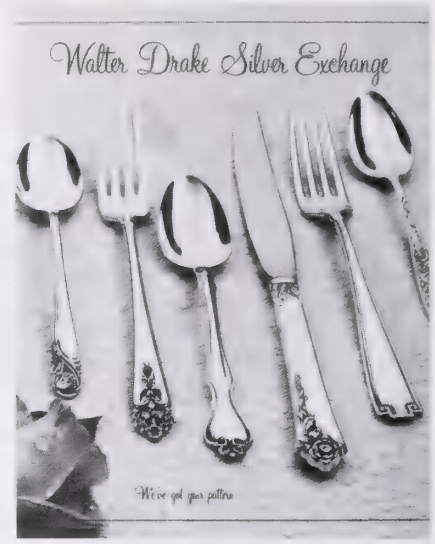
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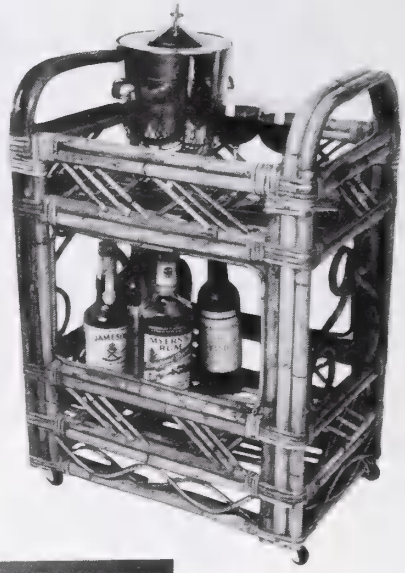
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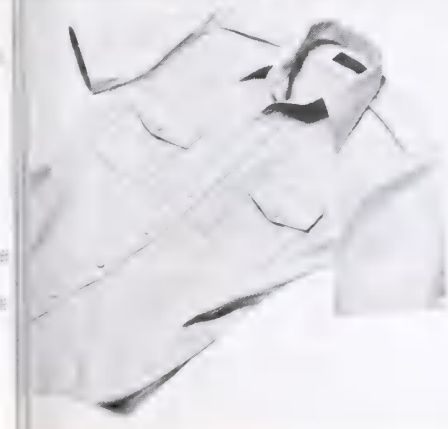


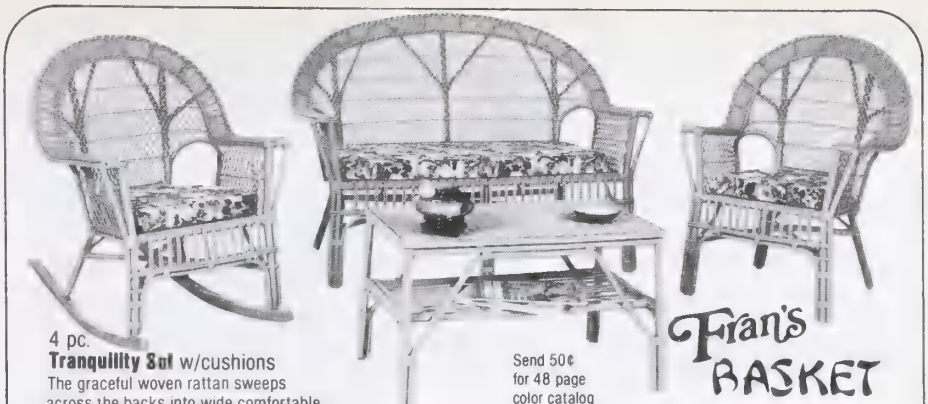
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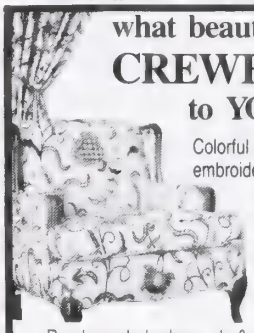
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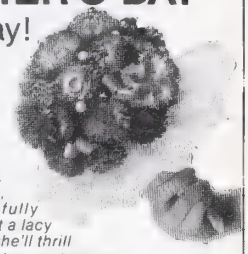
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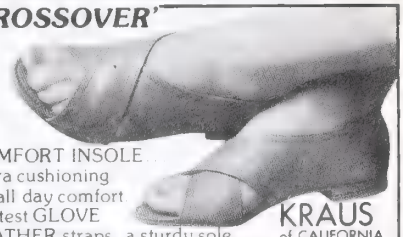


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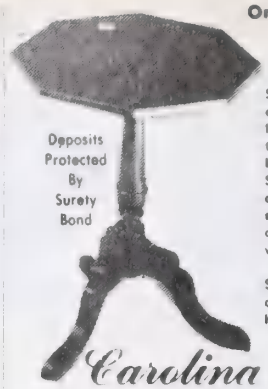
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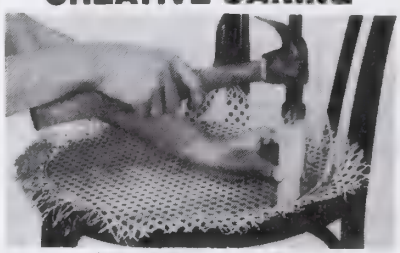
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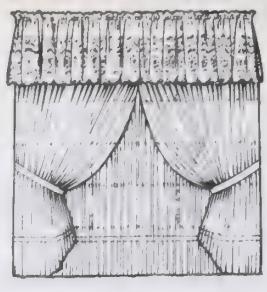
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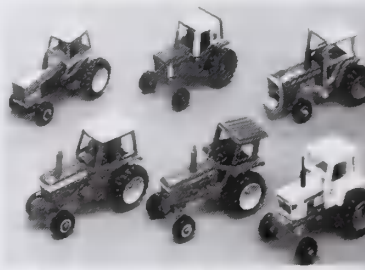
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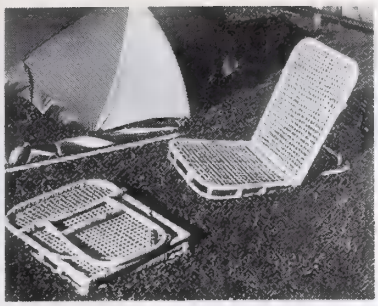
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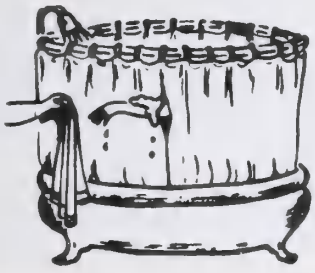
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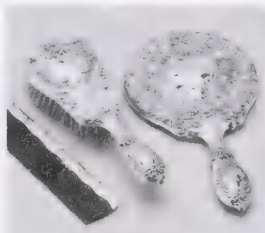
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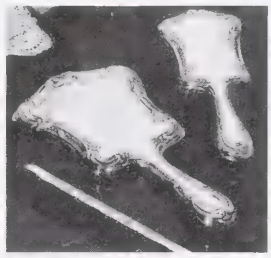
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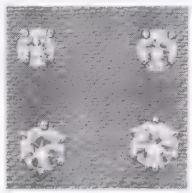


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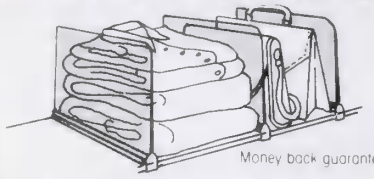


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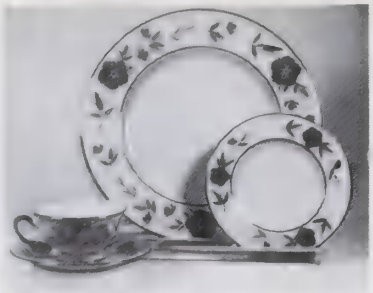


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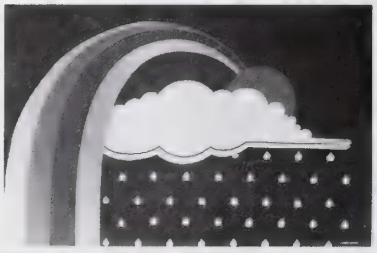
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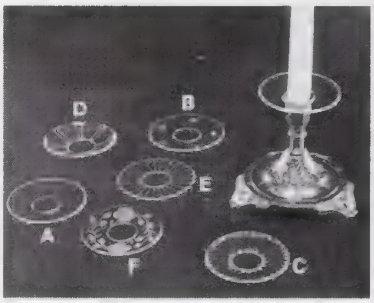
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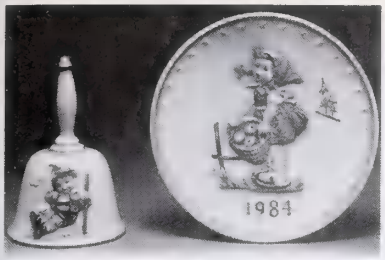
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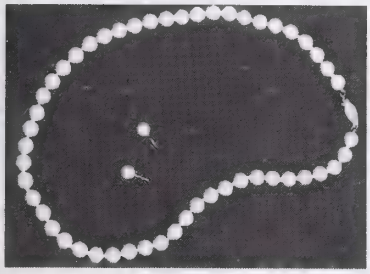
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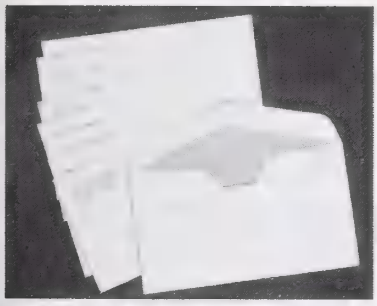
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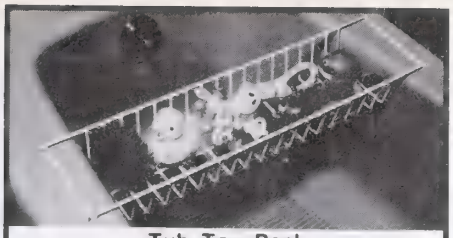


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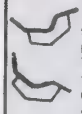
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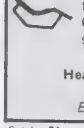
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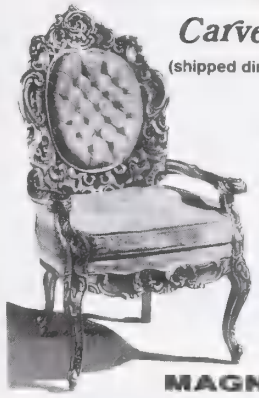


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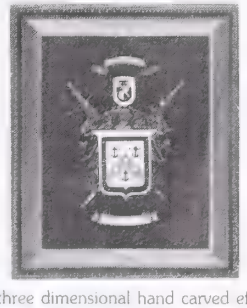


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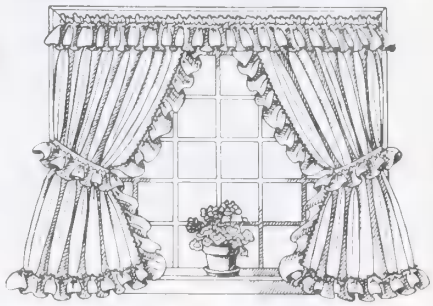


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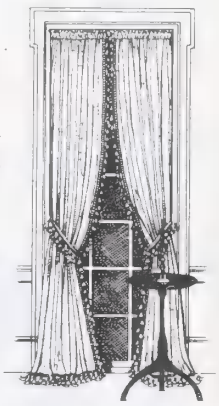
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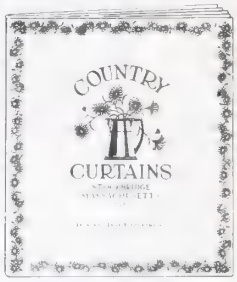
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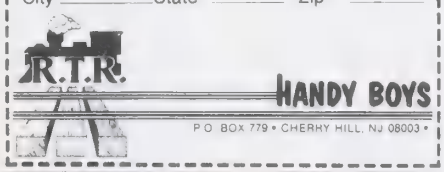
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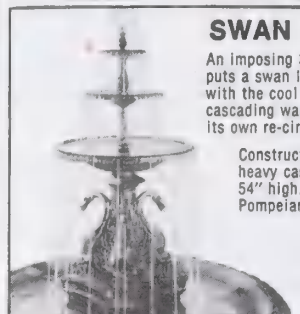
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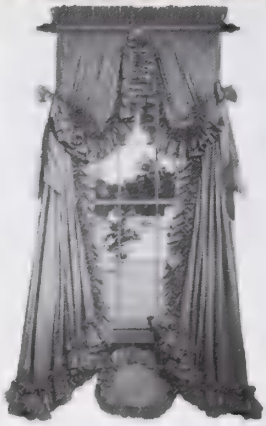
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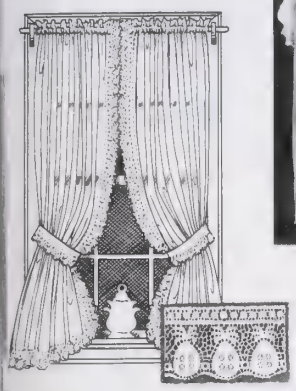
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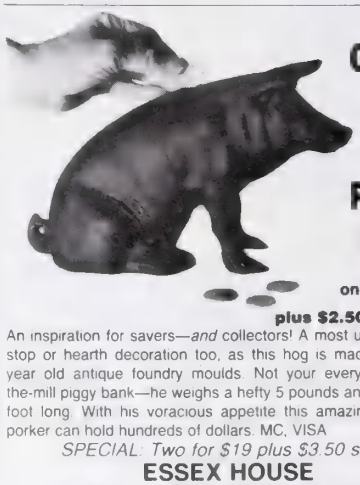
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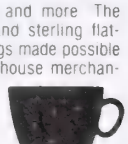
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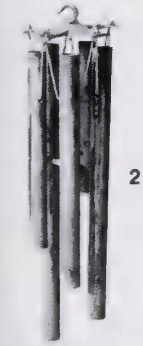
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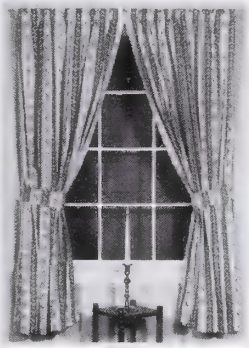
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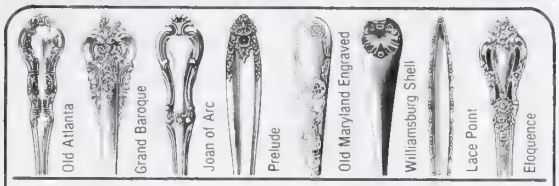
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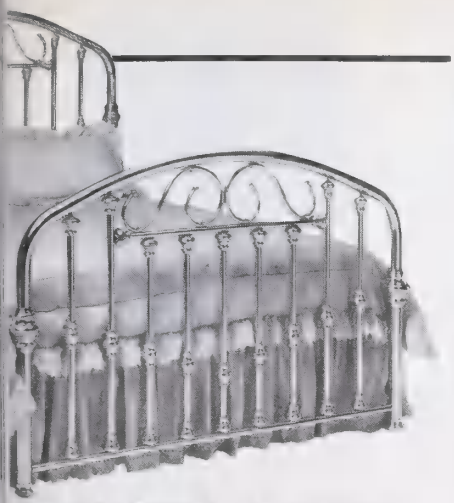
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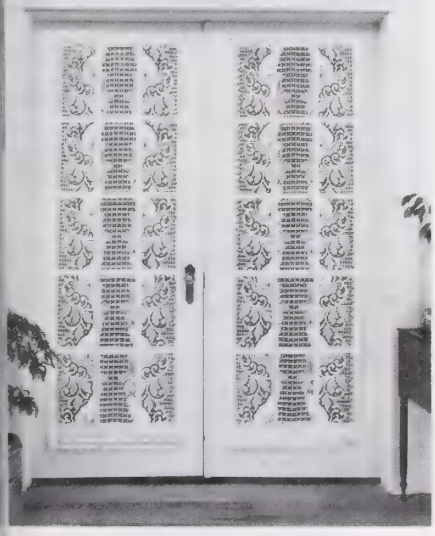
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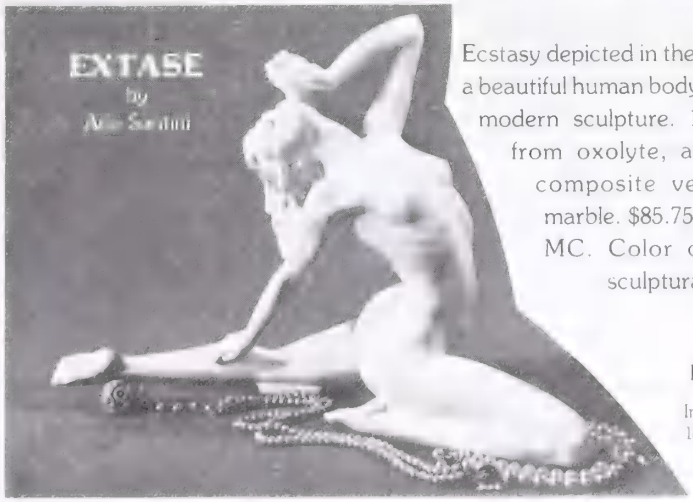
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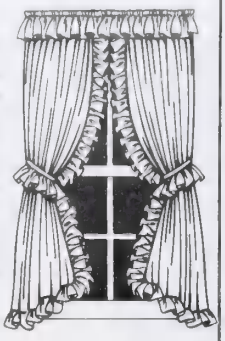
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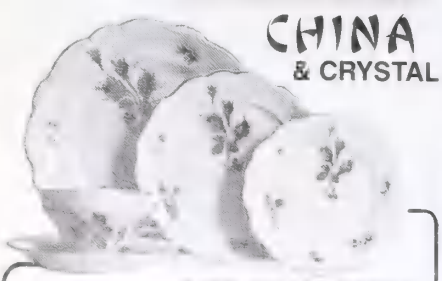
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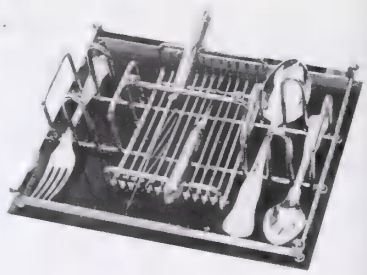


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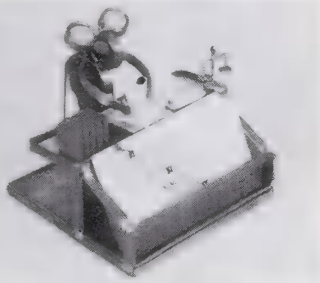


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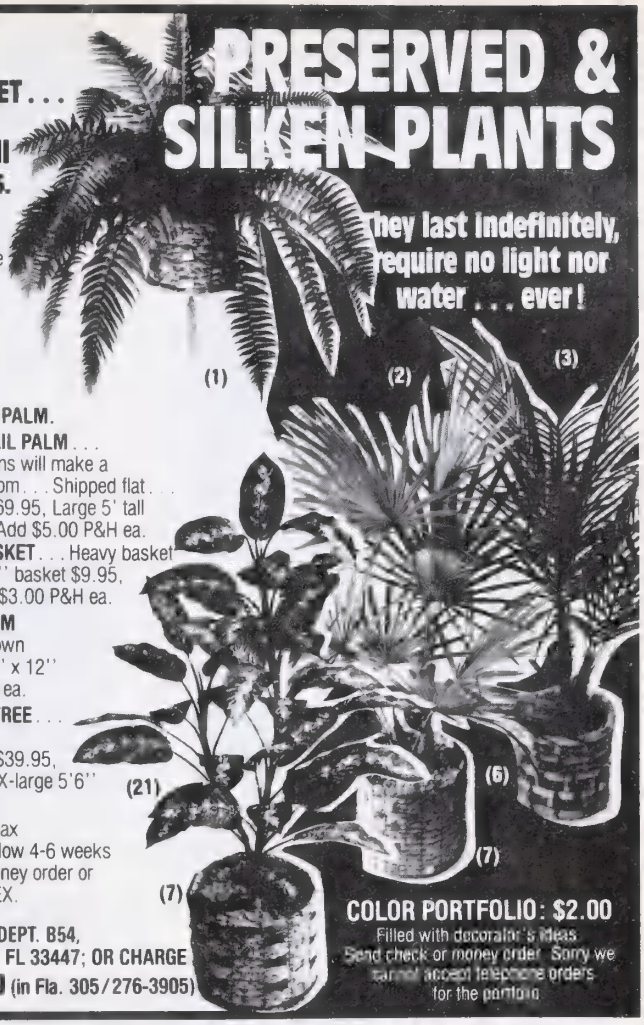
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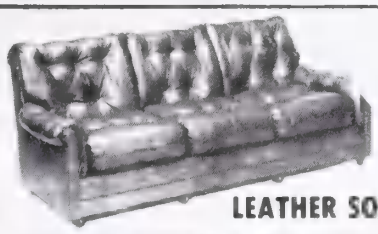
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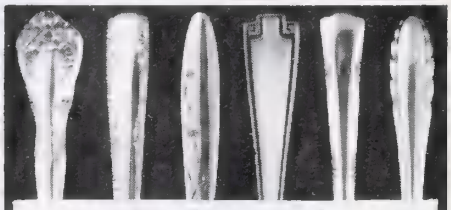


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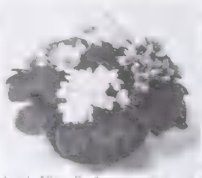
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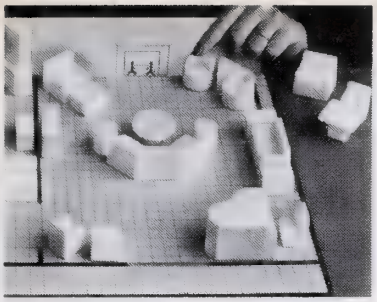
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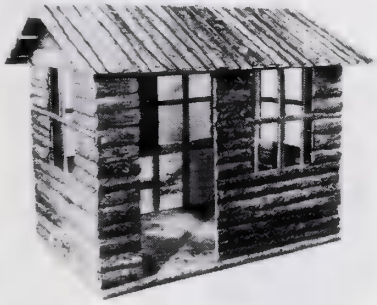
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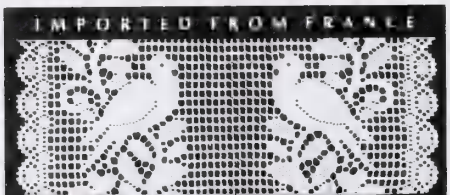
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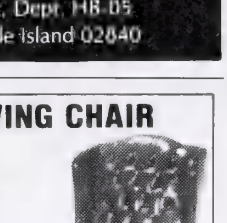


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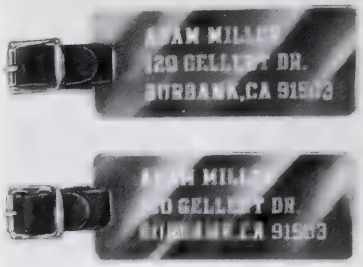
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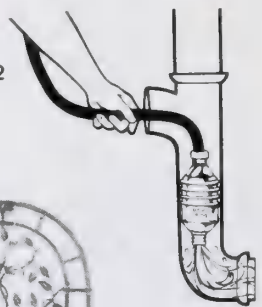
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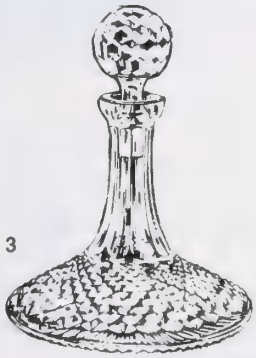
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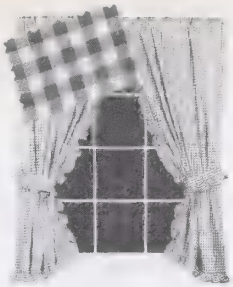
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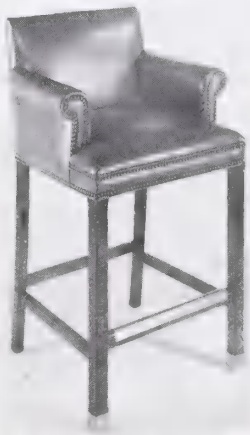


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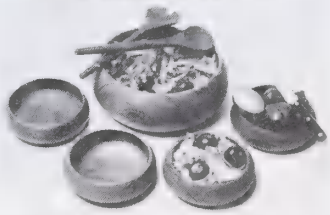
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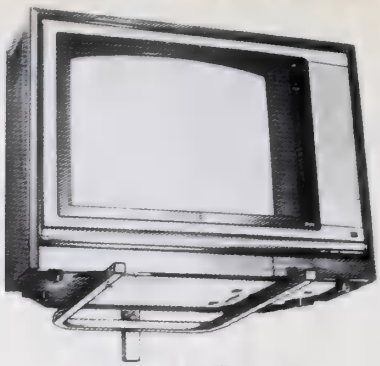
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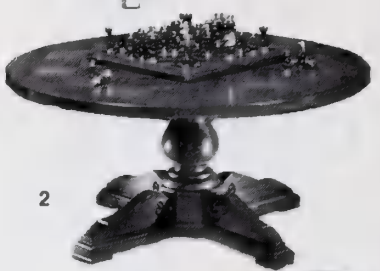
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May 1984 Issue

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O ☐ Clothing
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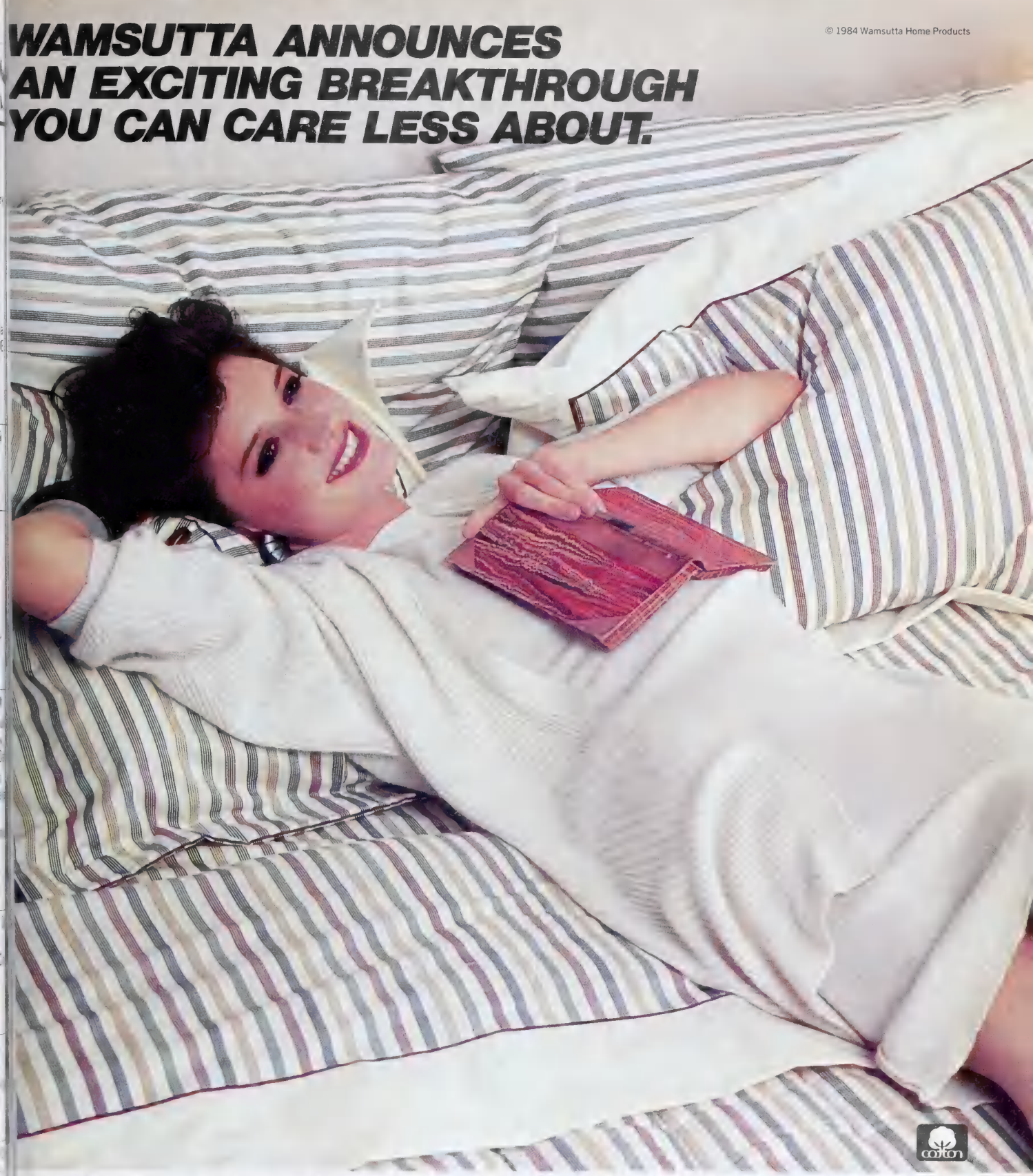
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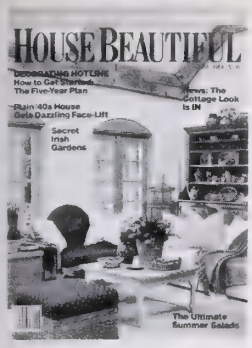
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On the cover: In this North Carolina living room (and adjoining dining room, see page 70) the lively and high-spirited mix of furniture and accessories is visually unified by a blue and white color scheme and by the recurring pale honey tones of all wood pieces. Interior design: Gail McAllister and Chip Speaks of Panache, Ltd.; blue and white grid on sofa pillows from Brunschwig & Fils; blue print on settee and ottoman from Rattanworks. Photograph by Vincent Lisanti.

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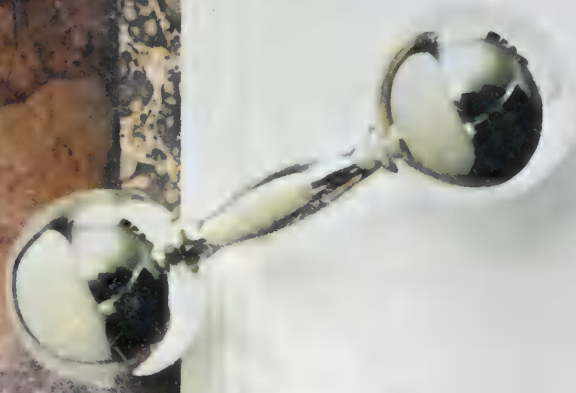
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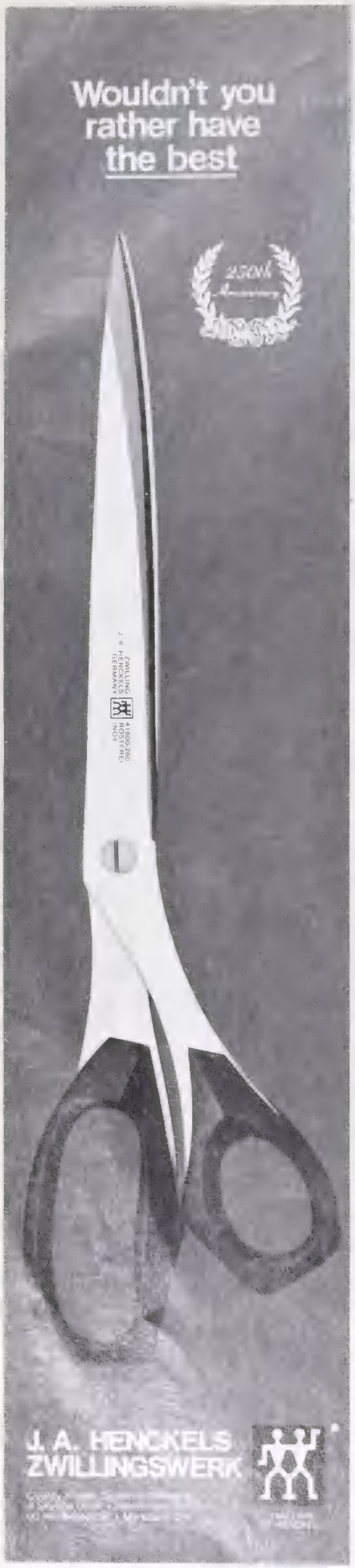
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THINKING ALOUD

"SOME OF THE BEST ADVICE I'VE RECEIVED ABOUT DECORATING A FIRST HOME—ALWAYS HAVE A PLAN AND NEVER BE IN A HURRY, EVEN IF YOU CAN AFFORD TO. . ."



Have you ever thought about all your memorable "firsts"—your first long dress, first serious love, your first feeling of being totally independent and on your own? Though all these are important to me, one "first" stands out among the rest . . . the first real home of my own.

It wasn't much—a walk-up apartment in an old Victorian brownstone in Brooklyn Heights. We moved in right after our honeymoon. With little money but a lot of enthusiasm, we began building a look, combining our well-used furniture with a few carefully chosen accessories.

I'll admit that in those early years I made my share of decorating mistakes—scale was so hard to master. The lamps were too small for the sofa, the coffee table too crowded with knick-knacks, and our only painting too tiny for the wall. And the colors (oh my!) were basic black and white combined with mustard accents.

All this happened before I got a scholarship to Parsons School of Design. Looking back, I realize how naive I was, but I knew I had to improve a look that was, at best, a cliché of the times. I loved my first home, but I knew it wasn't me; I hadn't yet discovered how to express my own personality . . . but I had a passion for learning.

Shortly after moving in we invited my wonderful boss, Lillian Weiss, and a home furnishings consultant, to dinner. She asked to bring a friend—Nathan Mandelbaum, *McCall's* magazine's dean of decorating and a man I greatly admired. My reaction was sheer terror. I remember rushing out and buying dozens of flowers to fill areas about which I was unsure. Fortunately, Nathan put us at ease with one funny story after another. He also offered some decorating wisdom I've always remembered: Always have a plan and never be in a hurry, even if you can afford to buy everything you want all at once.

Decorating at a leisurely pace was easy . . . but a plan? How I wished for a guide that would deal with *my* problems—a guide such as you'll find in the special supplement in this issue. The idea for this section came about when we looked at figures showing how many of you were buying your first homes. It seemed the perfect time to put together a comprehensive 64-page section on decorating *your* first home *(page 131)*.

Contrary to popular belief, great homes are not created with "instant decorating." They evolve! The finished look that seems so natural is the culmination of furnishings chosen with care, colors that lift the spirit, accessories which express something of you. Finished rooms are a process, not an event.

The question is, where do you actually begin? How do you allocate your furnishings budget? How can you be sure the fabrics you select will fulfill your vision? These are among the many questions we help you answer in Your First House Beautiful.

No matter how many times you've decorated, a refresher course is a worthwhile exercise. Starting from scratch or launching a makeover can give pause to the best of us. Whether you're just beginning or are well under way, you'll probably find it helpful to keep a scrapbook, something I always do. I fill a spiral notebook with paint chips, fabric swatches, clippings from magazines—whether or not they fit into my projected plan! Sometimes you'll find a chintz that dazzled you now leaves you lukewarm—you've just avoided a decorating mistake. A scrapbook helps you develop your taste and gives you pages and pages of ideas to try on as you contemplate your rooms.

The best piece of advice I ever received about decorating a first home was never to compromise on quality. You'll never waste your money if you only buy things you love. If you can't afford good dining chairs this year, don't buy cheaper ones you *almost* like. Settle instead for French café chairs—as in our five-year plan *(pages 151 to 155)*—that will be welcome outdoors. Also, don't be afraid to be extravagant, to splurge on an absolutely fabulous armoire or a breathtaking painting. Purchases like these will give even spartan rooms maximum style while you replenish your budget.

Your First House Beautiful offers a lot of sound advice for you—the combined experience of our entire staff—with plenty of guidelines to adapt to your projects. Just remember: The final result should represent *you*. On the way there, be prepared to make mistakes. We all do. They'll be to your ultimate benefit, because often in finding out what you don't like, you discover what you *love*. ■

JoAnn Barwick

JoAnn Barwick
Editor



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ON DECORATING & DESIGN

"MAN—THE ONLY ANIMAL THAT GAZES UPWARD TO REFLECT—SHOULD HAVE SOMETHING WORTH LOOKING AT"

By JEANINE LARMOTH

The ceiling has come into its own. What has been a vacancy of white hovering, it seems, a few inadequate inches above our noses as we lie daydreaming on a Sunday morning is fast becoming more important than walls. Not only are ceilings being painted rosy hues instead of white, in shining glosses rather than regulation calcimine, they are tented in fabric or edged in flowering border prints, illuminated by recessed lighting, changing from flat to contoured surfaces.

Interior designers such as Angelo Donghia, Robert Metzger, Katherine Stephens, Luis Molina and Robert Hart, often drawing inspiration from the past, are some of those helping to bring to its close what has been one of the few eras in history when the ceiling has been so boring for so long. Commenting on the shift in emphasis, Robert Hart says, "There's a great revival in applied surface decoration in general. People are becoming more and more aware of the room as an entirety." Adds Robert Metzger, "Everyone thinks a room stops with the molding above, but the ceiling is an important architectural element. It should be as important as a painting, the furniture or an Oriental rug. Whether it's carved or painted or stuccoed, it can be done in contemporary style."

Recognizing the room as a six-sided box, all sides of which have to be considered, Angelo Donghia feels too often the ceiling is treated like a stepchild. "The things no one knows what to do with—speakers, extra lights, exhaust fans—are put on it," he says. "With the advent of recessed downlighting, there's a tendency to punch holes in the ceiling at any time, at any place. Why not pay attention to the ceiling and organize the lighting into a sensible plan? The ceiling should be treated just as you would a wall. It can be painted a color, painted a dark color, covered with gold leaf or lacquered. Many, many things can be done to make it attractive."



TOM YEE

A glorious painted coffered ceiling in Katherine Stephens's 1983 Kips Bay showcase

That the ceiling need not be a blank, a tabula rasa whose single revelation of personality has been occasionally to crack and let fall a tinkle of plaster, is proven by such ceilings still in existence or remaining in records. The multiple recessed, or coffered, squares that spanned the fluted columns of ancient Greece. Old Rome's bright, skylike ceilings from which gilt stars shone and, sometimes, rain or flowers fell. Glittering honeycombs of mosaic that domed the great mosques. Carved timbers securing the roofs of the Middle Ages. Bold, naive folk art traced in strong color in whitewashed peasant huts. Fan vaulting making a lacework of stone in cathedrals. The painted heaven of cupids, nymphs and gods that glowed over Venice in the 16th century. The sugar-icing convolutions of 18th-century plasterwork. Turn-of-the-century, stained glass paneled ceilings that are illuminated from above.

Though many of the ceilings of the past depended on height for part of their dramatic power, high ceilings are not a necessity for a striking effect. The smaller-scaled, ordinary rooms found in country cottages or pre-Revolutionary houses, for example, are rarely scorned for the lowness of ceilings that almost brush the head. It is part of the snugness of their atmosphere. Even (or especially) the despised modern "box"—its ceiling little more than eight feet high—may contribute its important note. *Must,* in fact. As Luis Molina points out, the decorated ceiling is vital, "especially in modern apartments because they are so dull and without character. I've been painting floors for years," he continues, "to give them some charm, some excitement. I approach the ceiling the same way, and use moldings to vary the surface."

Robert S. Hart agrees that decorating a ceiling in such a box can be more important than in a high-ceilinged room. "A room that isn't distinguished architecturally often needs a little more help," he says. "I like to throw in pale pinks, peach, rose—a softened color on a ceiling to warm it, or a contrasting color. Often I use sky-blue as a ceiling color, even if I have to add moldings."

An illustration of Mr. Hart's thinking is an apartment he did for a young man on Central Park West in New York City. Hart painted the master bedroom taupe, put in a pinstriped, charcoal-gray carpet, then painted the ceiling dusty rose. "It was like adding a boutonniere to a lapel," he says. "Generally, I leave ceiling colors flat, especially when they contrast the walls. Somehow, it lifts them up. But strange things happen with paint—glossy and flat. There's no set rule." Katherine

(Continued on page 199)


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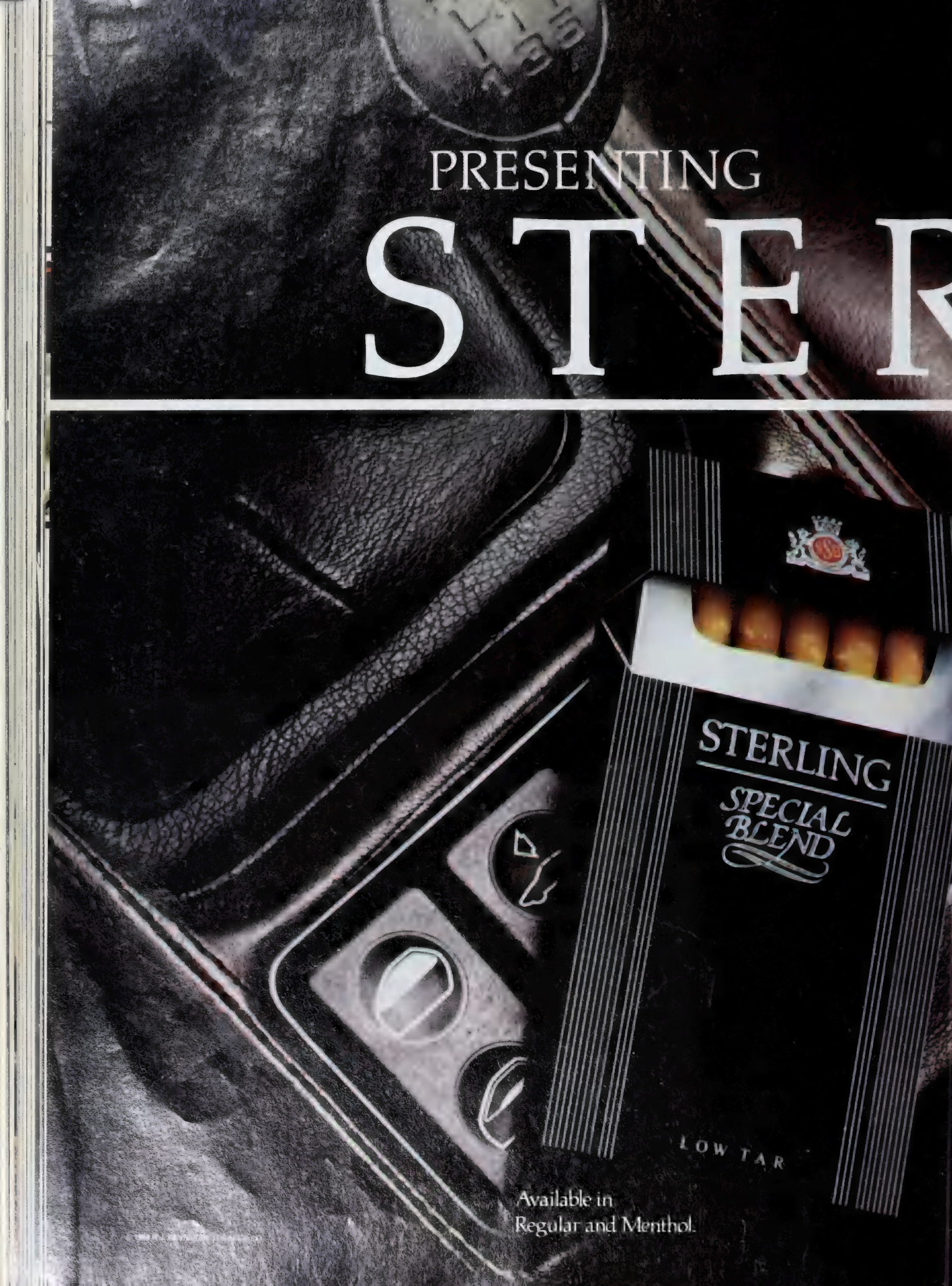
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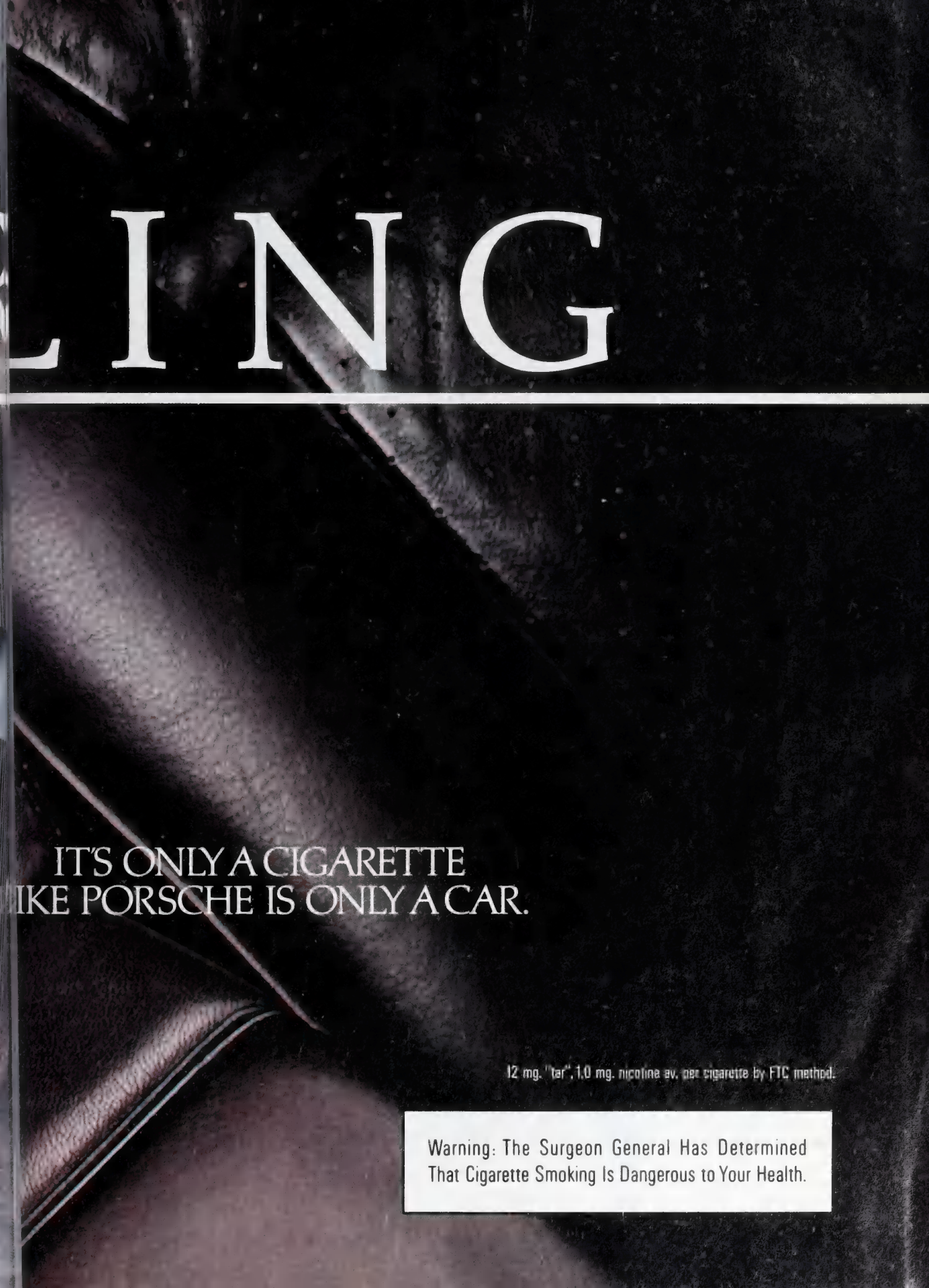
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HB MARKETPLACE

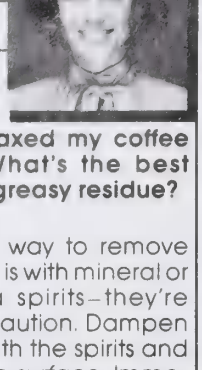



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Q. What's the best way to dust and clean hardwood floors between waxings?

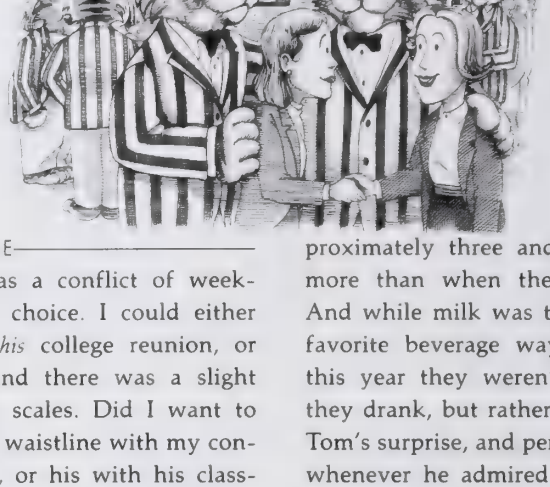
A. Spray wax polishes are not recommended for use on floors—they're slippery—and a dry mop can scatter dust. So try spraying your dust mop with ENDUST. Just as ENDUST is perfect for day-to-day furniture cleaning, it's great for regular cleaning of hardwood floors. A mop sprayed with ENDUST holds more dust than an untreated mop. And, since ENDUST contains no wax or silicones, your floor will be clean without being slippery.



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VIEW FROM THORNHILL FARM



By DEE HARDIE

There was a conflict of weekends, a choice. I could either attend *his* college reunion, or my own. And there was a slight weighing of scales. Did I want to compare my waistline with my contemporaries', or his with his classmates'? Did I *really* want to see women I remember as girls?

Tom seemed to care more. To him his university is without reproach. Maybe it's because those Princeton years were his last years of youth. Then there was a war, a war he became part of while I was still in the classroom trying to outwit Economics 103, or fooling myself that if I could just get past Chaucer and Shakespeare, maybe I could learn to write like Dorothy Parker and Edna St. Vincent Millay. Young dreams are often better left alone.

In earlier years Tom preferred his reunions solo. I did, however, surprise him one time by appearing in his class tent, unannounced. An older friend, Maisie, had asked me to drive with her to see her three grandchildren, triplets, lead the traditional "P-rade." It was an invitation I couldn't resist, and the look on Tom's face was worth the long day's journey, round trip, from Thornhill to Princeton and back. There's more than one way to skin a tiger!

Now, some years later, Tom issued a proper invitation to join the ivied league, at least for a weekend, to be part of a tribal rite that started soon after the Civil War. Somehow the thought of hundreds of men in orange and black blazers, all thinking they were boys again, was too tempting to be missed.

It was a jolly group, weighing approximately three and a half tons more than when they graduated. And while milk was their recorded favorite beverage way back then, this year they weren't asked *what* they drank, but rather *how much.* To Tom's surprise, and perhaps dismay, whenever he admired a pretty girl she often turned out to be a classmate's daughter.

It took a while to figure *my* way down memory lane. I hadn't been around for any of those memorable football games of the past, nor for any of the freshman pranks—such as Tom stealing the clapper from the bell tower of Nassau Hall, thus erasing classes all the next day. But as the night grew later, the talk became looser. We weren't trying so hard. The past had been exhumed, now we were examining the present. Men talked of mergers, women of marriages—usually their children's. Promises were made that will probably never be kept. Tom lost his voice, and I gained a look at a boy I never knew. We were, all in the same tent, survivors together. Merely by wearing a badge, I became a member, embraced without question, accepted.

I loved it. And the next day I cheered, as if an old grad, every section of the P-rade—a mile-long route, a continuous line from the class of '09 (one bright-eyed gentleman in a golf cart) to the unleashed exuberance of the bouncing co-ed, senior class about to graduate. And when those Princetonians of all ages doffed their hats and sang in unison "Going Back to Old Nassau," I must confess to having moist eyes. Sometimes, I discovered, you *can* go back again, even if you've never been there before.■



The biggest news in ceiling fan history isn't on the ceiling.

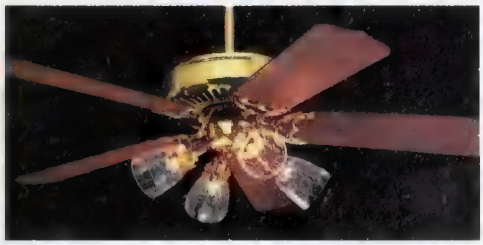


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This month

A raft of ideas to move you through summer: touring gardens, building gazebos, patching quilts, eyeing wondrous new travel guides



GARDEN PATHWAYS

Where do landscape architects and garden designers go for their inspiration? "For the sheer perfection of its color, proportion and the assiduous care lavished on it, Longwood Gardens in Kennett Square, PA, is one of my favorite places," says Allen C. Haskell, a landscape designer from New Bedford, MA, and owner of one of the best nurseries for rare and unusual plants. "The whole place looks as if it were tended by elves. You could wander there from dawn till dusk and never see a human hand uproot a single weed." Longwood Gardens in Chester County, outside Philadelphia, was built by Pierre S. du Pont as his private conservatory. ● *Landscape architect and author Nelva M. Weber, NYC, says that this spring she's taking a special trip to France with her paint box and the New York Horticultural Society, which is sponsoring a Painter's Gardens of France trip through some very special places in Normandy and Brittany, May 12 through May 26.* ● *Edith Henderson, who has landscaped much of Atlanta, says one of her all-time favorite places in June is Houston's Bayou Bend. The immaculate care with which the garden is tended draws her back year after year. "It's the dedication, too," she says. "One can't help but be uplifted by the spirit of devotion this marvelous garden reflects."* ● *Armand Benedek of Bedford Village, NY, known for his naturally landscaped pools, feels that The National Arboretum in Washington, D.C., is one of our national treasures. "I look at that fabulous place as a marvelous learning experience and I come away from it enriched and rewarded."*



The Ivy's Style

Pacific Coast restaurants are finding that good old-fashioned food and ambience are more palatable than Hollywood glitter. One such establishment, The Ivy, charms with its rambling-rose patio and cozy dining quarters reminiscent of country inns. The pride of actress Lynn von Kersting and partner Richard Irving of L.A. Desserts fame, it's a haven for creative American cuisine and seductive baked goods *(see page 206 for a sample recipe).*



STYLE ALFRESCO

For summer meanderings, be picnic-ready with this millefleurs-cotton tote with its tablecloth, napkins and plastic-coated seat mats for four; $87.50 ppd. Mary Fisher Assoc., 410 S. Main St., Clawson, MI 48017. Also to tote: a rattan folding chair with seat cubby, $58.50 ppd. Orvis, 10 River Rd., Manchester, VT 05254; free catalog.►

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HB LOOKOUT

MATCH THE PATCHES



QUILT PHOTO: SCHECTER LEE; QUILT DESIGN, SOO GUNN

What kind of an eye do you have for quilt design? Test your talent by finding the 15 twin patches on this poster's quilt *(right)*. Designed by Margit Echols, author of *The Quilter's Start-to-Finish Workbook* (Harper & Row), the poster shows how traditional patches such as "Bow Tie" (in the top left and bottom right corners) can look radically different when sewn with different fabrics. If you solve the poster's visual puzzle and are inspired to design your own quilt, Ms. Echols's thorough book offers sewing tips as well as line drawings of quilt patterns so you can color in and test your potential scheme on paper. The quilt poster (with answers to the puzzle), $27.50 ppd., and the book, $9.67 ppd., are both available from Picket Press, 116 W. 75th St., NYC 10023. **More news for quilt lovers:** The new enthusiasm for Victoriana is now embracing crazy quilts, those often bizarre, lavish patchworks typically done in silk, embroidered with gold and then hand-painted. A far cry from the geometric quilts that seemed so similar to abstract art, crazy quilts are ripe for reappraisal, asserts Penny McMorris in her new book, *Crazy Quilts* (E.P. Dutton, $16, paper). "The decorative tide has turned away from strict geometric designs . . . toward a lush patterning," she writes. Her book offers a thorough analysis of the crazy quilt fad, which peaked exactly a century ago, plus essential background for collectors.

RUSTIC CHARM WITH NO LOG SPLITTING

You don't have to own a rustic cabin to achieve an Abe Lincoln look. "Adirondack," a new wallpaper in ash, birch or oak colorations, accomplishes the effect. Useful for trompe l'oeil beams (cut the logs apart and space them on your ceiling), "Adirondack" is one of Brunschwig & Fils' new fool-the-eye patterns, which include faux marble, grain- and comb-painted papers. Brunschwig & Fils, 979 Third Ave., NYC 10022, sells through interior designers and department store decorating services.



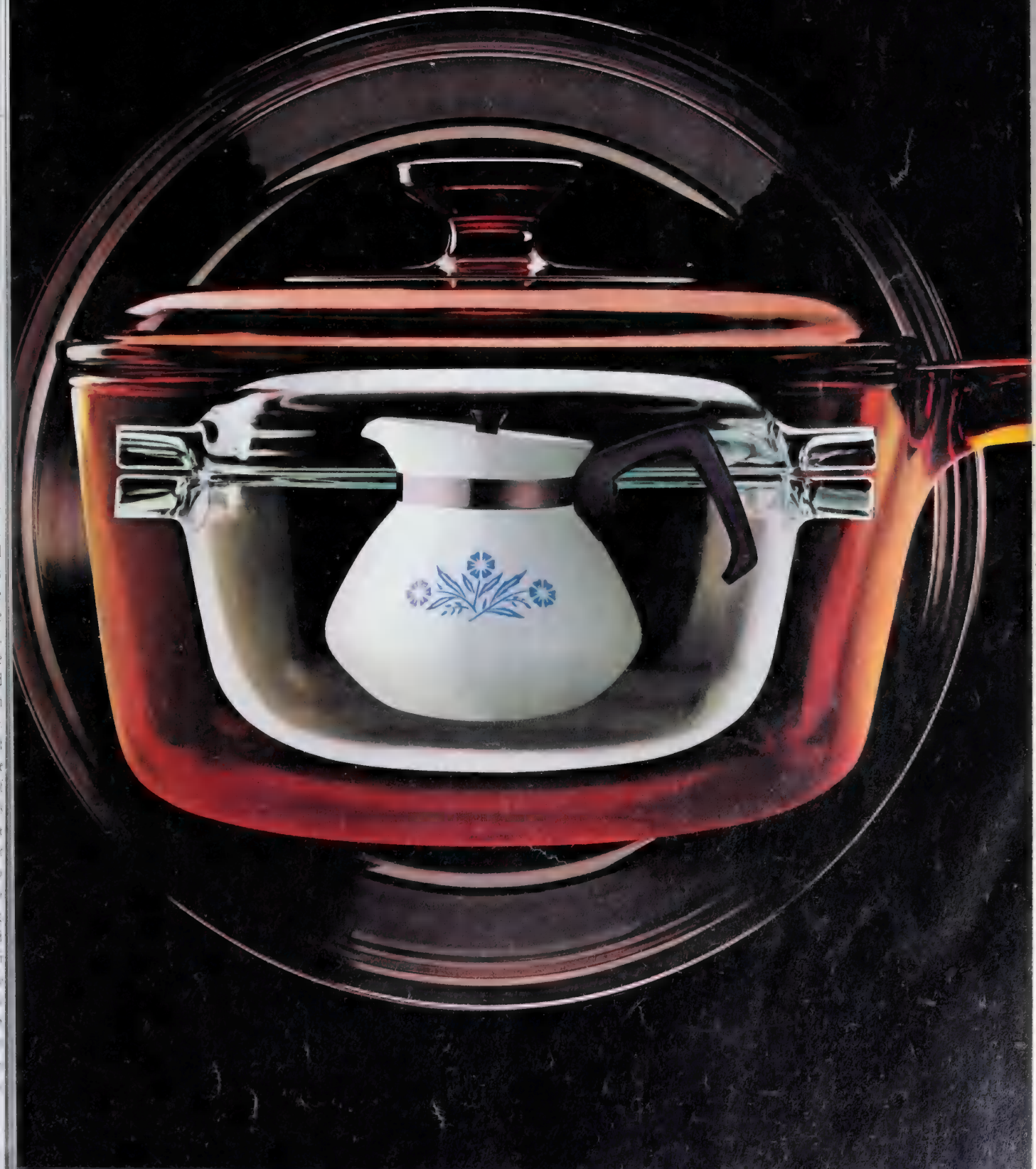
Trading places



It's been 200 years since the United States sent its first clipper ships to China—and in celebration, museums across the country are launching special exhibits. At the China Trade Museum, 215 Adams St., Milton, MA 02186, look for "Chinese Rugs" through June 27, and reproductions such as the porcelain plate *(above)*, $75 plus $3.25 postage. Made for a fraternal order of American and French officers after the Revolutionary War, it's typical of Chinese Export goods in that it sports American motifs (in this case the Order of Cincinnati's insignia). Other China trade shows to catch: "New York and the China Trade," at the New York Historical Society to Aug. 26; "The Chinese Shawl," at the M.H. de Young Memorial Museum, San Francisco to July 29; "Adventurous Pursuits," at the National Portrait Gallery, Washington, D.C., to July 8; "New Yorkers' Taste: Chinese Export Porcelain," to Sept. 3 at the Museum of the City of New York (its gift shop has reproduction Canton ware).►

CORNING

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Freshly ground pepper
Butter, salt, and dry mustard

Preheat oven to 325°F. Combine rice (minus packaged seasonings) and water in 2-qt. saucepan. Cover, cook for 12 minutes or until water is absorbed. Melt butter in 3-qt. Corning Ware casserole (moderate heat). Add onion, cook 3 minutes. Sprinkle in flour, stir. Gradually add broth, heat to boiling point. Gently stir in rice and peas. Rub hens with butter, salt, pepper, and mustard. Arrange on rice mixture, cover and bake 45 minutes or until rice is done and hens are tender. Serves 4.

QUILT PHOTO: SCHECHTER LEE. QUILT DESIGN: SOO GUNN

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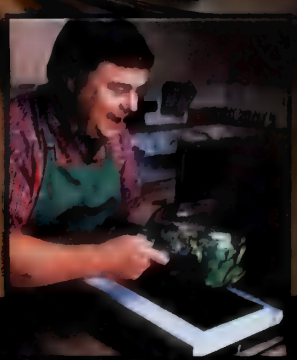
Asparagus Tomato Quiche

1 10" pie shell, partially baked
4 large eggs, beaten
3 tbs. flour
1 tsp. paprika, 1 tsp. salt
½ tsp. dry mustard
1 ½ cups Half-and-Half
2 cups grated swiss cheese
10 fresh asparagus spears, washed and trimmed
1 medium tomato sliced into four ¼" slices

Preheat oven to 375°F. Beat eggs with next 4 ingredients; stir in cheese. Saving 6 asparagus spears for the top, chop the rest into 1" lengths; lay on bottom of pie shell, pour in liquid. Bake 20 minutes. Remove and quickly arrange tomato and asparagus on top in a wagon wheel pattern; bake another 20-30 minutes. Serves 4 to 6.

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New England Steamed Dinner

4 ears of fresh corn (remove husks, save outer leaves)
2 small lobsters, fresh or frozen
1 ½ cups water
8-12 whole peppercorns
2 bay leaves
2 tablespoons butter
1 clove of garlic, peeled and cut in half lengthwise
½ cup white wine or beer
1 dozen clams or mussels, scrubbed and cleaned

Place washed husks in Visions 5-qt. saucepot with corn and lobsters on top. Add water and next 5 ingredients. Cover, place pot on high heat. When water boils, begin timing. Steam until lobsters are almost done (about 10 minutes per lb.). Add clams or mussels; steam just until they open. Serve immediately with juices from the pot, melted butter, French bread, and steamed potatoes. Serves 4.



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*See package for details



Glenora Royal Garden Belle Grove





"This dessert is hard to pronounce...but easy to make."

Mélange of Fruits

4 cups fresh fruit: raspberries, strawberries, oranges (peeled, sliced, or sectioned), melon balls, peaches (peeled and cut into wedges), or pears (peeled and sliced).

FRUIT DRESSING
- ½ cup dry white wine
- ½ cup honey
- ½ tsp. powdered cinnamon
- Dash of powdered allspice
- Dash of Amaretto or other sweet liqueur (optional)
- 3 tbs. chopped fresh mint

Place fruit in 1½-qt. serving bowl. Mix dressing ingredients until honey dissolves. Pour over fruit, refrigerate several hours. Sprinkle with mint. Serves 4.



China Blossom

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The Corning Cookbook—mouth-watering recipes for everyday and special occasions. Retail value: $13.95









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FIFTH PRIZE (999): The Corning Cookbook by Cornelius O'Donnell.

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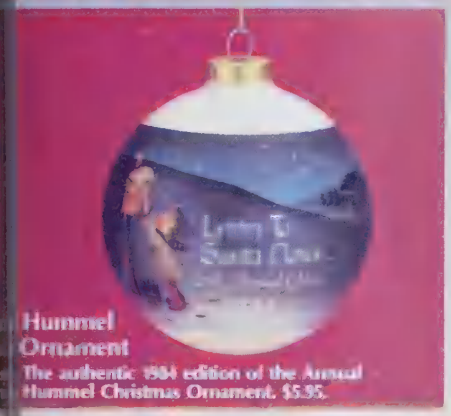
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Wood Soldier shown actual size.

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Please enroll me in The Christmas Ornament Collectors Club. Each month I will receive a different ornament, crafted from the finest materials. I need send no money now. I will pay for each new ornament as billed on a monthly basis. The ornaments will typically cost from $5 to $10. Any ornament I am not satisfied with may be returned within thirty days for replacement or refund and this membership can be canceled by either party at any time. As a new member, I will receive a hand-painted wood soldier ornament as a free gift.

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HB LOOKOUT



Gazebos and other garden retreats

If you'd love a shady spot for lunch in the garden or escape with a book, consider an Oriental-inspired gazebo *(left)*. It's eight feet wide and comes unpainted in an easy-to-assemble kit; $710 plus shipping from Appalachiana, 10400 Old Georgetown Rd., Bethesda, MD 20814, free catalog. *(For more mail-order gazebo sources, see Product Information.)* ■ Anyone interested in bringing gardens indoors via a greenhouse can find inspiration at Callaway Gardens, Pine Mountain, GA, where a state-of-the-art, greenhouse complex has just opened. Among its splendors: a 22-foot waterfall; a rock garden wall planted with citrus trees, ferns and camellias; plus an extensive floral conservatory and the latest energy-saving features.

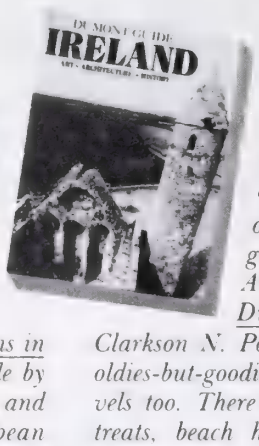
MODERN LINES

For a short course in the best of everything contemporary, don't miss the new Luminaire store at 2331 Ponce de Leon Blvd., Coral Gables FL 33155, where you can buy a whole household's worth of top-notch Scandinavian, Bauhaus and Italian designs. The best news: near-wholesale prices—$795 plus shipping for a great folding 61-inch-long steel-framed sofa *(right)*.



GUIDES TO SEEK

The travel books being published this season seem like old friends who know just the sort of thing you'd love to do. For example, the Dumont Guides focus specifically on art, architecture and history. The latest one, on Ireland, is at right. Paris and the Ile de France came out this spring and Greece is slated for early fall. These no-frills, serviceable books filled with color and black-and-white photographs, floor plans of churches, museums and castles, and maps ($13, Stewart, Tabori & Chang). ■ *Another delight is New York Times contributor Patricia Wells's The Food Lover's Guide to Paris ($8, Workman Publishing). Every café, bistro, boulangerie, charcuterie, restaurant and wine bar worth its cork is covered.* ■ *If you love to walk there's a book charting the streets of Parisian neighborhoods where famous American writers, composers, dancers, poets, artists and diplomats have lived. Americans in Paris is an "anecdotal" street guide by Brian N. Morton ($15, The Olivia and Hill Press).* ■ *For your European friends who may be visiting the United States for the first time, there's American Architecture, a pocket-sized field guide to our most important examples of building styles by William Dudley Hunt, Jr. ($10, Harper & Row).* ■ *Americans love the old-time glamour of the great American resorts. Andrea Chambers's new Dream Resorts ($22, Clarkson N. Potter) is a report on the oldies-but-goodies, and a few new marvels too. There are spas, mountain retreats, beach hotels, small haciendas, lavish gardens and pools. This book is an escape all by itself.* ■



Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



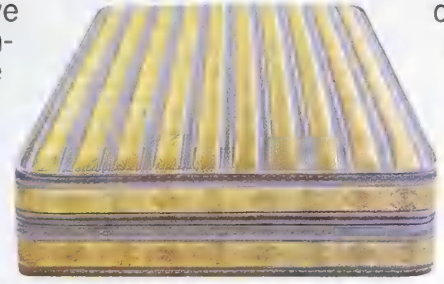
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Hat: 10 lbs.
Parasol: 4 lbs.

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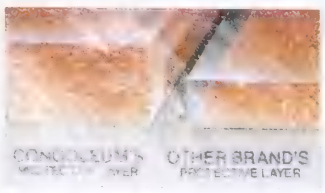
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AT HOME WITH ART

THE REALIST TRADITION: LINKING TODAY'S ARTISTS WITH THE MASTERS WHO PRECEDED THEM

By NANCY KAUFMAN

"I can't believe this!" exclaimed an out-of-town friend who went with me recently to a New York gallery. "Where did this artist come from?"

We were visiting the Robert Miller Gallery, known for showing "tough" contemporary work, but my companion's amazement was not directed toward some wild, incomprehensible piece; she was expressing surprise—and delight—at spotting a series of paintings by Janet Fish: still lifes of everyday objects. True, the paintings were bold and inventive, but by any standard this was classic realist work.

Where, indeed, had the artist come from? Downtown, in Manhattan's loft district, where she had lived and worked for almost two decades. She was known and respected by artists, by dealers and critics, and had a strong following among collectors. But she was not an apostle of new trends in art, therefore not part of any publicity blitz. To the art-shy public that loves realism she was hard to find.

Where are the other realist artists who value and explore the figure, the landscape, the still-life, and whose art defines the physical world around us?

Right here, where they have always been. Looking beyond the newsworthy, as my friend had to do, we can see that the art world is pluralistic and eclectic. Realist art crosses gallery and geographic lines today. Large urban areas as well as smaller communities throughout the country have galleries committed to realism or to artists who do realist work. William Sawyer in San Francisco, Alpha Gallery in Boston, Gross McCleaf Gallery in Philadelphia—each devotes much of its exhibition schedule to realist art. In New York, Fischbach, Robert Schoelkopf and Tatistcheff galleries, among others,



Tim Woodman's "Revolving Door"

are oriented exclusively toward realist art. Major operations in New York, such as Marlborough Gallery and Hirschl & Adler Modern, exhibit major American realists and find room for emerging talent as well. Marlborough represents two of our foremost realist painters, Neil Welliver and Alex Katz, but has mounted shows for younger realists, Altoon Sultan and Daniel Quintero. Hirschl & Adler Modern represents Rackstraw Downes and Paul Wonner but also shows less well-known talents.

Contemporary art overflows with young realists. Thirty-one-year-old Tim Woodman, who exhibits at Zabriskie Gallery in New York and recently had a show at Fuller-Goldeen Gallery in San Francisco, belongs to a new generation of realists. His high-relief metal sculpture describes everyday people and everyday life with occasional witty forays into events from American history. He cuts his figures and objects from aluminum sheets he paints and rivets together. The work is contemporary in its attitude and use of materials, but in creating his personal style Woodman draws on earlier American realist painting and folk art.

Broadly defined, realism is a form of representational art. All representational art contains recognizable shapes—sometimes clearly indicated, sometimes obscure. Realist art *appears* to be a literal representation of a scene or object, or of figures, but in its more original and uncompromising forms it is not. It is an interpretation of physical reality as perceived by the artist.

Realism is often considered conservative and academic. But the artist who espouses realism today shares the same concerns about image and content as the artist espousing other "isms." In no way is a serious artist working in a realist style in the 1980s interested in creating slavishly executed copies of earlier styles and periods of art.

Realism, while ubiquitous in the art world, makes its presence felt most strongly after a period in which abstract art has been dominant. Its most recent ascendance occurred in the 1970s (and continues to the present). Museums that had ignored realism were caught up in this "revival" and began to assemble shows of realist masters they had previously ignored. The titles of these exhibitions were unmistakable in their intentions: "Directions in Realism," at the Danforth Museum in Framingham, Mass., for example. San Antonio's Museum of Art summed up museum and public interest in realism with its 1981 show "Real, Really Real, Super Real." The exploration of realism continues, for early this year the Hudson River Museum in Yonkers,

(Continued on page 40)

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AT HOME WITH ART

Continued from page 39

N.Y., mounted "New Vistas: Contemporary American Landscapes."

Those artists who also teach know that students who are trained in art schools and art departments of colleges and universities rarely escape taking classes in drawing-from-life. In that sense every artist with academic training does some realist work. A young artist friend, Cynthia Gallagher, has taught in a number of schools with respected art departments. Although her own work is an exuberant and bold form of abstraction, she is called upon to teach figure drawing—and can. As she puts it, "In drawing from life you learn—and can teach—scale, proportion, composition, organization, light: everything that is important to making any kind of art. You learn the tradition of two-dimensional art right up through the 20th century."

So it is not unusual for artists known today for their abstract work to have begun their careers as realists. Sometimes the process is reversed and an artist who has made a name doing abstract work becomes a realist.

Alfred Leslie, who is nationally recognized for his super-real, evocatively lighted figurative painting, began as an abstract expressionist. Philip Guston, whose work has greatly influenced the present generation of artists, began as a realist; in mid-career he too became an abstract expressionist, and in his late work returned to a representational idiom using stark and poetic personal imagery. Ellsworth Kelly reverts in his drawings and prints to leaves and flowers, isolated sections of which are the source of his abstract paintings.

Whether artists prefer making art by composing groups of figures in their studio or by capturing the landscape in the country, or by looking into the window provided by their TV screen, they are concerned with making images that are relevant. Until this century, realistic images were the only means through which an artist could convey ideas, emotions, environment. It is not surprising that the tradition remain strong. For contemporary realists, this tradition forms a link with the masters who preceded them.■



Doll shown smaller than actual height of 16".

FRANKLIN HEIRLOOM DOLLS

GUEST SPEAKER

A CALIFORNIA CHEF FAMOUS FOR HER INNOVATIVE COOKING TURNS HER CULINARY IMAGINATION TO PASTA AND PIZZA

Alice Waters is the chef and co-owner of Chez Panisse in Berkeley, Calif. The restaurant has been making cooking and dining news ever since it opened 13 years ago. Not only is its cuisine unique, but it has been an influence—direct and indirect—on almost all of California's best restaurants. Ms. Waters's influence spread still further when she published The Chez Panisse Menu Cookbook *in 1982.*



Alice Waters of Chez Panisse, in Berkeley, Calif.

So much praise has been heaped on Alice Waters, so many extravagant things have been said about her restaurant, Chez Panisse, and her influence on American cooking, that it almost comes as a surprise to find her down-to-earth and straightforward. Before talking about her new book *Chez Panisse Pasta, Pizza and Calzone,* which will be published this month (Random House, $17.95), she talked about cooking in general and her own in particular.

"Sometimes I regret not having had any formal training in classic cooking techniques at a place like the Lausanne Cooking School in Switzerland, where everything is very strict and you must learn to beat a soufflé in a precise way. But, who knows? I might not be able to do what I'm doing now if I had learned that way. When a technique is ingrained and you feel comfortable with it, you fall back on it. I've never felt comfortable with cooking. Oh, I *love* it, but I can't say I'm convinced I know the right way to do it. I'm always questioning that, and I'm always worried about it. I know so many French cooks who feel that there's a certain *correct* way to do something, and that other ways are not as good. I think that's a very *dangerous* position to take. The encouraging thing about cooks in this country is they seem to feel very free about invention. They don't feel as if they have the *right* way."

Ms. Waters continues with more thoughts about American cooking:

"I object to the phrase California cuisine because of the implication that it's really something highly developed and has stood the test of time. At least that's how I think about cuisine. I think there's some California *cooking* going on because we're *here* and we're cooking with things we have around us. There *do* seem to be some different ingredients and techniques for cooking that are used more out here because it's warm year-round and things grow differently from the way they do back east. But whatever this unique kind of cooking is, it's still in the early stages."

Some of the techniques for California cooking have been adapted from classic cooking methods and Ms. Waters came to her own special cooking style by that route. Teaching herself, she worked her way through the books of Elizabeth David and Richard Olney; then later, after opening her restaurant, through the masters of nouvelle cuisine. "It was a fascinating process to pick up the Troisgrois cookbook and Michel Guérard's book and try every recipe in them—to step into each chef's shoes and find out what his perspective is. And then I pulled out the things I like and incorporated them into what we're doing at the restaurant. Some things have lasted—certain techniques and certain arrangements on dishes. Vinaigrettes with fish, purees and onion confit with vinegar. I don't know whether we could *live* without onion confit—we put it on pizza, garnish pâtés with it, put it on beds of this and beds of that. It's become a staple in the kitchen! The one thing I've tried to avoid is arranging dishes so carefully that you miss the point of the taste—its savory quality. I've tried to avoid making a dish look too precious when really, in fact, you want a hunk of garlic bread and a grilled bird."

A savory quality is just what the dishes in Ms. Waters's new pasta book have. Compiled with the help of two Chez Panisse coworkers, Martine Labro and Patricia Curtan, the book reflects the casual food served in the restaurant's upstairs cafe. Ms. Waters explains how the book differs from dozens of other pasta cookbooks on the market. "It seemed the right time for a book like this, because although there *is* a lot of interest in pasta just now most of the recipes are still pretty traditional. There *are* some variations on the classics, of course, but nobody has made a real *big* breakthrough with unusual and interesting ingredients based on a seasonal approach."

A glance at the contents shows just how different this book is. Recipes for pastas are listed under spring, summer, fall and winter rather than the more traditional headings of entrées and appe-

(Continued on page 48)

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GUEST SPEAKER

Continued from page 44

tizers. Typical tomato and meat sauces are absent, and the authors advise using a light hand with cheese.

"I tried very hard," says Ms. Waters, "as I did in the first book to pick out things for their shocking effect—to give readers some surprises and to get them involved. Charcoal-grilled artichokes are quite unusual as is herb flower pasta which is one of my favorites in the book. It's fantastic to see the colors of those flowers strewn over a dish of pasta."

Getting readers involved is not the only similarity between this book and her first. Although Ms. Waters says she wanted to write a book that is "lighter and more whimsical" than *The Chez Panisse Menu Cookbook* ("that was more of a philosophical statement about the restaurant"), ardent admirers of both the book and the restaurant will recognize many themes. In fact it will come as no surprise to them that she has included in her pasta book a section called "Garden Notes." She has long been a passionate advocate of using only the freshest ingredients, and for her that means vegetables and herbs that have been out of the garden only a couple of hours. Chez Panisse has had its own garden for several years, and the book's garden section includes names of specific varieties of vegetables that are used at the restaurant. "It's not very much information," says Ms. Waters, "but we thought it would be a practical *start* for someone who didn't know much but wanted to plant a garden. Even a tiny plot can change your entire style of cooking."

Ms. Waters continues with another of her favorite subjects: "One thing about the book that I like very much is all the possibilities for each pasta dish. It contains just a few of the ideas *we* had, but there are endlessly different ways to cook something, depending on your mood and what you've got available. It's terrible to ignore the ingredients in front of you (whether you are in the garden or in a store) just because you feel you must follow a recipe precisely. As I said early in the book, the idea is to find your own personal style of pasta, and we want to inspire rather than direct."

Printed on page 122 are some of Ms. Waters' favorite pasta recipes from the new book.■ —ELIZABETH H. HUNTER

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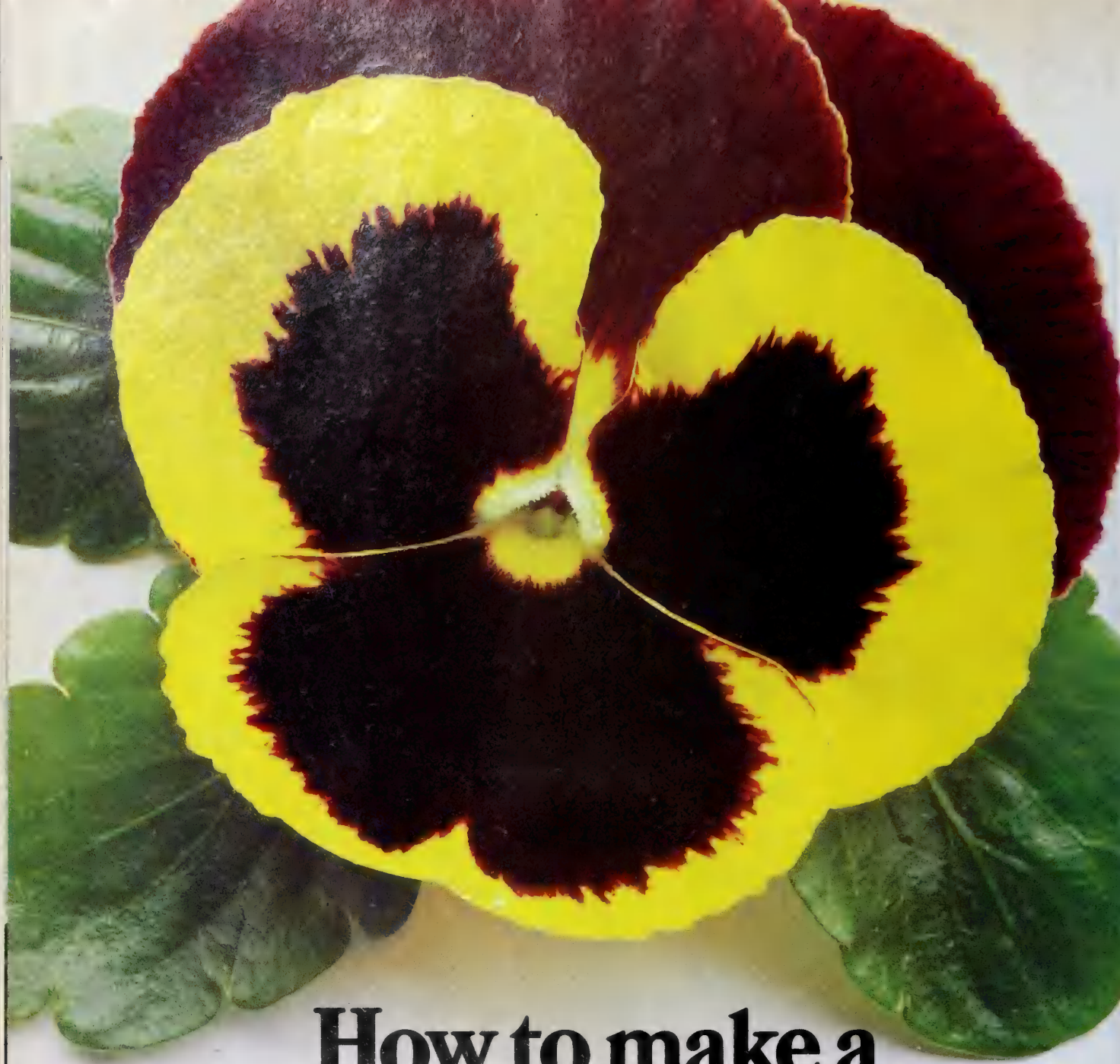
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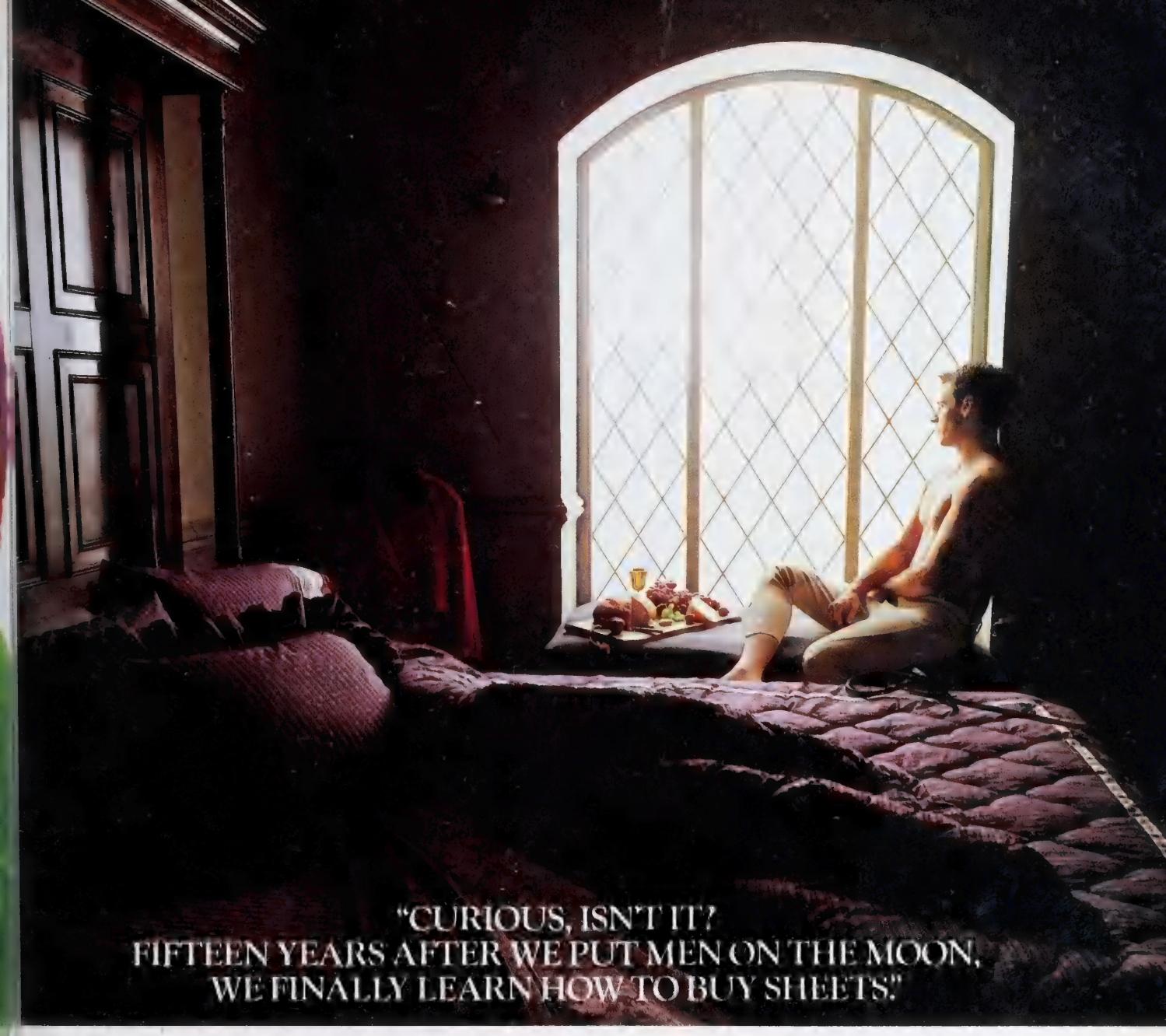
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FOR THE INTREPID ANTIQUER, INDIANA IS "STILL ONE OF THIS COUNTRY'S BETTER KEPT SECRETS"

By CLAIRE WHITCOMB

When stalking The Great American Antique, one would do well to remember that Indiana is *still* one of this country's better kept secrets. Near the state's northern border, for example, is a large Amish community that has produced some of the Midwest's most striking quilts. Sprinkled throughout Indiana's farm country are antiques shops with native coverlets and furnishings as well as 18th-century painted cupboards original to New England, Pennsylvania Dutch chests and North Carolina tables . . . eastern antiques that predate the founding of the state.

It makes sense. Indiana's first settlers came from the East Coast, and later, pioneers heading west often stopped in midwestern states like Indiana to sell furniture they realized was too heavy to cart to the new frontier.

Collectors have been quietly discovering the treasures in Indiana as well as the rest of the Midwest—a trend that is changing the face of the market. "People have been saying for years that we'll run out of American antiques, but we've only begun to scratch the surface of our regional resources," says Elizabeth Kramer who, with her husband, Richard, launched the first "Home in Indiana" antiques show just last September. Among those states now researching and promoting their regional decorative arts heritage, "Indiana is a leader," she says. Thus she was motivated to extend her successful lineup of antiques shows ("Heart of the Country" in Nashville and "Star of Texas" in Houston) to include Indianapolis, bringing the Midwest its first major commercial antiques forum.

Realizing that something was afoot in Indiana, I set off for Indianapolis last fall, arriving a day before the opening of "Home in Indiana," which will be held again this September 27 to 30. Since this show brings many of the state's best dealers to one central place, I decided to spend several days in Indianapolis and limit my wanderings to one overnight excursion to the Amish country. I had been fascinated by Amish arts ever since I saw David Pottinger's collection of Indiana Amish quilts at the Museum of American Folk Art in New York City last summer. But . . . I'm getting ahead of myself. First, Indianapolis.



CLAIRE WHITCOMB

The spirit of Indiana c. 1836 is captured at Conner Prairie Pioneer Settlement.

This city is designed the way cities ought to be: practical in scale and exuberant in spirit. Indianapolis's grand avenues all radiate from one central point—a towering Civil War memorial that can be scaled either on foot (up 330 steps) or by a 25-cent elevator ride. For those interested in remaining securely on the ground, there's an inviting outdoor café right on Monument Circle, the street that surrounds the tower. Next door at No. 44 is the Indianapolis City Center where you can get a map and a listing of events. Two must-sees on the Circle: English country Gothic Christ Church Cathedral with its windows by Tiffany, and Jane and Henry Eckert's art gallery at 102 Monument Circle with its strong showing of Indiana folk artists, impressionists (1880–1930) and the later Brown County School (1910–1945).

Hoosier impressionists

Indiana had a fine school of impressionists, the five-member Hoosier group with whom Henry Eckert made first-hand acquaintance in the basement of the Indianapolis Museum of Art. "While I was working there," he explains, "I discovered the museum's excellent collection of Indiana art and decided that it should be dusted off, brought upstairs and shown." After leaving the museum to open his Westfield, Ind., antiques shop, he kept researching Indiana art and last year opened a downtown gallery. "Indiana artists didn't get as much national recognition as they deserved because they stayed in the Midwest," says Mr. Eckert. "Even in their day, painters from the Northeast urged them to 'move to New York.' If they had, their places in art history books might have been different." For collectors who find American impressionist works pricey, Hoosier pictures can be an excellent buy. At the Eckert's gallery, for example, works ranged from several hundred dollars for drawings to $20,000 for major oils.

The Eckert's gallery is just one of the new additions to Indianapolis's downtown, which is undergoing a mini-renaissance. The symphony just found a home on the Circle; a zoo and huge

(Continued on page 56)



Nancy Coleman and Phyllis Klein on their 1st visit to Bermuda.

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Laurie and Jim Davis on their 5th visit.

Continued from page 54

park are planned on the banks of the White River; and everywhere vintage buildings are being restored, nowhere more charmingly than in Lockerbie.

Gingerbread houses

Lockerbie Square, six blocks of the most charming, diminutive houses, each on its own 35-by-120-foot plot of land right in the heart of America's 12th-largest city, stole my heart. Its Carpenter Gothic and Queen Anne homes, built as worker housing in the late 1800s, have fancifully painted gingerbread trim that makes them seem storybook residences. That sublime state, however, has not always been the case. As recently as the early 1970s Lockerbie's houses were in desperate need of renovation, a task undertaken by young professionals willing to move back to the city and fix them up. The spruce-up has spread to the entire area adjoining Lockerbie where new town houses, approved by the city's landmark committee, line the streets—the first *new* city-center housing built in Indianapolis since 1900.

In the heart of Lockerbie is the poet James Whitcomb Riley's house—defi nitely worth a tour. Two more fine res torations: the Benjamin Harriso House, full of presidential memorabilia and the Morris-Butler House Museum so evocative of the Victorian era tha you can almost hear the swish of a grea lady's dress as she leaves the parlor.

For a look at some of the grandes residences in the city, drive up Nort Meridian St. (cross streets 36 to 56). It' a welcome detour on your way to th not-to-be-missed Indianapolis Muse um of Art. Set on the 154-acre estate o Eli Lilly, the museum has an excellen botanical garden, collections of Orien

Come to Canada



tal art and period room settings installed in the Lilly's former home. If you're traveling with children, treat them to the Children's Museum, one of the best in the country.

Conner Prairie

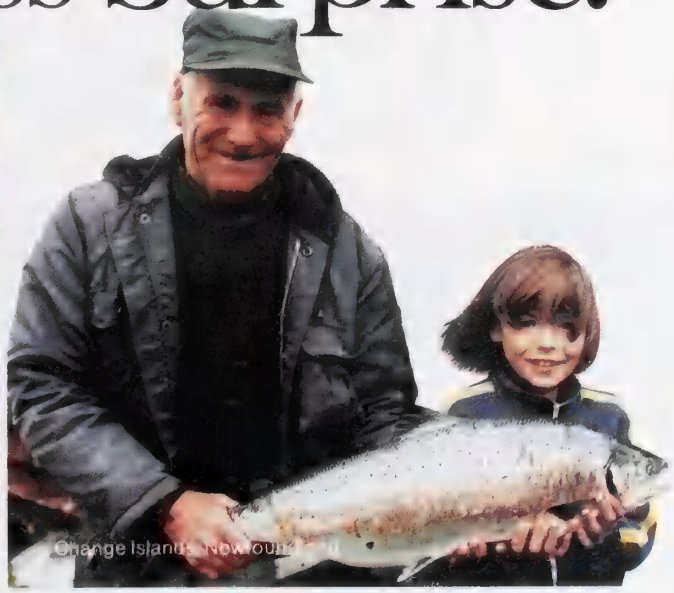
A half-hour drive from Indianapolis, but another world altogether, is Conner Prairie, an outdoor museum village that is a complex of some 29 humble houses and barns (moved to the site by Eli Lilly). There the year is eternally 1836—as the Widow Bucher or Doc Campbell or any other of the town characters will tell you. Played by the museum's knowlegdeable staff, these "townspeople" wear prairie clothes, tell small-town tales, pull carrots out of the garden . . . and it isn't hokey. They produce wonderful-smelling meals on open hearths for the staff's lunch and make 1836 a reality for you. Stop in at the Widow Bucher's house, for example, and she'll regale you with stories about her son who ran off to a river town (which, she informs you, is a "fast" place). She'll whisper that Doc Campbell's new stove will never replace the hearth, and if you visit Mrs. Campbell, she'll confide that, for a Kentucky-educated lady with a grand piano, Indiana is really backwoods.

The newest building to arrive in Conner Prairie (purchased by the museum and moved) is a farmhouse that serves as an "inn." Its colors—a garish red and yellow dining room—will shock the modern eye, but the tones have been carefully researched. The inn, and all the other buildings at Conner Prairie, are furnished with period antiques and reproductions you can see being crafted by carpenter Daniel McClure. If you want to try your own hand at frontier crafts, you can at Conner Prairie's Pioneer Adventure Center

(Continued on page 58)

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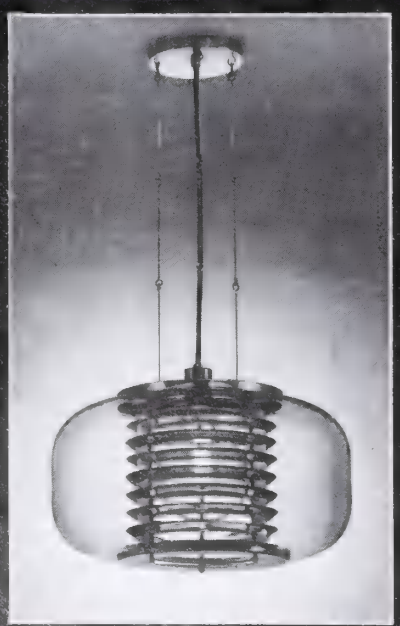
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TRAVEL

Continued from page 57

with its special setups for children. This June, programs will include Victorian crafts from *Godey's Ladies Book*, a PrairieFest and early Indiana art projects. For a complete list of events and a schedule of the Indianapolis Symphony's outdoor prairie concerts, write to Conner Prairie Pioneer Settlement, 13400 Allisonville Rd., Noblesville, IN 46060.

"Home in Indiana": the show

I'll admit it. I couldn't wait a day and a half for the "Home in Indiana" preview party—I snuck in the moment I got in to Indianapolis to see what sort of finds its over 100 dealers were bringing from their 35 home states. Painted furniture figured heavily, blue and red being the dominant colors, and so did regional items—Indiana pieces that even non-midwestern dealers had brought with them, as well as items from other parts of the country.

Shows like "Home in Indiana" have a wonderful chemistry. First there's the magic of the artfully designed booths, then the enchantment of displays such as cat collectibles, installed in a real two-story house, copied from one I had adored in Lockerbie. But the most powerful chemistry comes from the visitors who had traveled from all over the Midwest, not to mention California and Texas, and from the dealers who, pleased with their wares, love answering questions. If you want to know why a white-on-white quilt is called "Marseille," or what to look for in a painted chest . . . ask. You'll get the education of a lifetime.

The other way to soak up information is to attend the show's special lectures. This fall's lineup includes Dr. William H. Gerdts, director of art history at the City University of New York, speaking on midwestern artists, and collector Bernard M. Barenholtz, talking about "Antique Toys in the American Home." For more about "Home in Indiana," September 27 to 30 at the Indianapolis State Fairgrounds, write to Richard Kramer Assoc., 427 Midvale Ave., St. Louis, MO 63130.

My first stop outside of Indianapolis

(Continued on page 199)

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FACE-LIFT FOR A PLAIN '40s HOUSE

A "simple, boring, typical-of-the-low-slung-stucco style-of-the-'40s house" is the way designer Ron Wilson describes the 2,000-square-foot, two-bedroom house he bought in Palm Springs, Calif. Today the house is his "interpretation of *pure* comfort." Mr. Wilson enlarged the space by 1,500 feet by eliminating walls and adding doors.



The givens: a pool, a garden and an exterior breezeway connecting indoors with out. The changes: a "wall" of pillars where the original stucco walls obstructed the view plus Mexican tile flooring that unites the inside with the patio for an all-in-one "room."





FACE-LIFT FOR A PLAIN 40s HOUSE



One seamless flow of air, light and space has been created in Mr. Wilson's living/dining room. The French doors and the stark white columns flank an interior breezeway that links the one-level house.



FACE-LIFT FOR A PLAIN '40s HOUSE

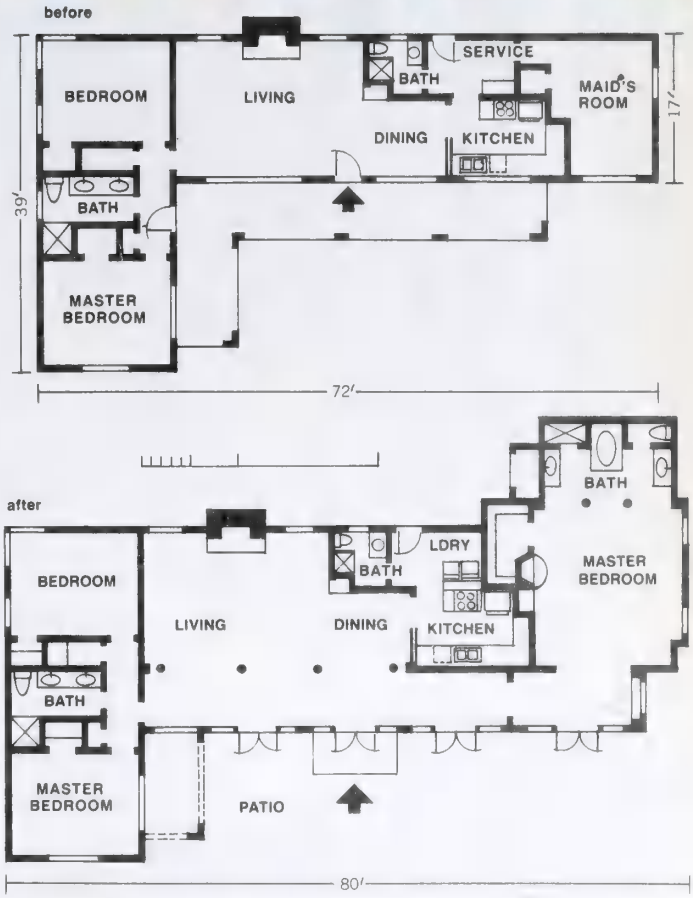


An 80-foot-long gallery transformed separate living room, dining room and kitchen/bar into huge square space. No change of the roofline was necessary because tall pillars took the place of solid stucco walls.

The view here in Palm Springs is so beautiful," says designer Ron Wilson. "I have at least two dozen types of orange and grapefruit trees growing in a garden whose backdrop is the San Jacinto Mountains. But no one could enjoy any of it with the house organized the way it was in the '40s. The entire interior needed to be turned around so the views would be properly directed outward." That's just what was done. Within three months of having bought the little place, Mr. Wilson had effected a total change. First he removed a maid's room *(see plan, below right)* where he intended to put his bedroom with its open bath. Then he incorporated the breezeway into the main body of the house by substituting floor-to-ceiling doors to create a hall-like gallery space. (Note that the kitchen remains in its original position.) Mr. Wilson put in the traditional arch *(opposite)* to separate the working portion of the kitchen from the more casual bar *(above right)*. But he cleverly extended the tile countertop from the kitchen to the bar, again increasing the sense of uninterrupted design lines.

Full respect has been accorded the time-honored building materials that mark the hacienda style: natural wood, handmade tiles, spanking-clean white stucco walls and simple window dressings like the roll-up blinds. Wicker and cotton have been used for the furnishings with a light, restrained, open-to-the-air feeling. "I thought of nothing else but the sheer physical comforts this little house should provide," says Mr. Wilson. "The only true add-on is the bath in the master bedroom *(following pages)*, which slightly alters the rear proportion of the house. All things considered, that's a pretty small change when you look at the impact the house has now."►





Plans, before and after: *What didn't change is almost as intriguing as what did—a fact that attests to the enduring charm and functionalism of the original Mediterranean plan of the 1940s Spanish Colonial house. The incorporated breezeway serves to widen the house; the bath in the bedroom expands the theme of open, free-flowing space. Jerry Cummings and Associates of Los Angeles replanted the gardens.*

FACE-LIFT FOR A PLAIN '40s HOUSE

Cool, secluded and filled with contrasting textures —the master bedroom belies the house's modest appearance. Continuing the elegant incorporated gallery theme used so effectively throughout the house, outsized painted concrete columns add drama and a touch of post-modern classicism to th room. A bath in the bedroom (*inset*) is the ultimate luxury, underscoring Mr. Wilson's sense of comfort

...ishing the new bath to the large ...droom is a mirrored pillar, three- ...ded and serving as a small alcove. ...r. Wilson chose black as the ...olor" for the room: draped black ...tton bed-hangings, black and rust ...k cushion coverings and black ...ed cabinet doors. A Wilson touch: ...ply textured walls "paved" with ...e gravel to mellow the light

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RUSTIC MIXTURE WITH A FRENCH ACCENT



VINCENT LISANTI

While the stuccoed walls, beamed ceilings and arches smack of rural French dwellings, this North Carolina house, with its honey-toned woods and spirited blues, is a lighter version. Acknowledging her fondness for French style, designer Gail McAllister, who designed the house *(below)* for her own family, also took into consideration her penchant for Chinese Canton ware. With colors lifted from the porcelain, Mrs. McAllister and her partner, Chip Speaks, establish a consistent theme that links her international mix of *objets* and furnishings: English pine antiques, rattan chairs, Provençal-inspired cottons, a Chinese birdcage and rustic flower-filled baskets. Paint in a subtle shade of Canton blue for the French windows is a fresh way to define their graceful proportions in lieu of conventional window treatments. More fresh touches: white duck upholstery for the sofa and sisal rugs.■

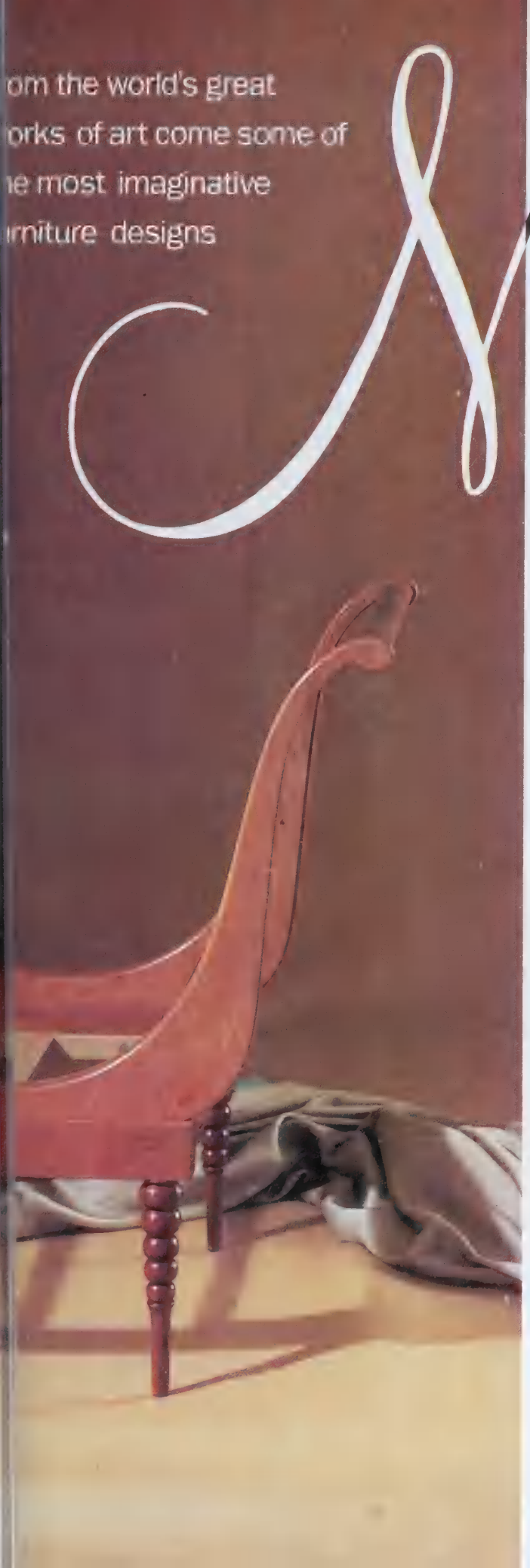
RATTAN SETTEE AND ANTIQUE PINE PIECES FROM HENRY DOWDY AND ASSOCIATES; WHITE SOFA FROM TOMLINSON; COFFEE AND LAMP TABLES FROM HABERSHAM; BLUE AND WHITE PORCELAIN FROM JOHN ROSELLI AND MOTTAHEDEH; TABLECLOTH FABRICS FROM IAN WALL LIMITED. FOR MORE DETAILS, SEE PRODUCT INFORMATION





From *Master Pieces*, published by William Morrow & Co., Inc. Copyright © 1983 b
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om the world's great
orks of art come some of
ie most imaginative
rniture designs



MASTER PIECES

Though Madame Récamier gave her name to a certain style of elegantly carved daybed, the one on which she strikes her famous pose *(left)* wasn't hers. It actually belonged to Jacques Louis David, the reigning artist of post-Revolutionary and Napoleonic France. David's painting is an interesting study in the cross-pollination that has historically taken place between art and furniture design—and is recurring now with the pieces shown on these pages.

A great admirer of the Greeks, whose vases and bas-reliefs were just being excavated, David copied table, couch and throne designs from Greek art. He then had them expertly crafted by a leading furniture maker, Georges Jacob, and immortalized them in his paintings, which profoundly influenced the Directoire and Empire furniture styles.

Following David's lead, two enterprising young men, Richard Ball and Peter Campbell, have turned to great works of art for the furniture designs they display in their book *Master Pieces*, which also offers complete how-to instructions so that, if you wish, you can craft a Récamier daybed of your own.►

Grecian-garbed Madame Récamier, age 23, was painted by David in 1802. The daybed copied from her portrait is made of mahogany, a wood she favored until Napoleon banned it in 1806, and has been lengthened for a modern woman.


HOLY BIBLE
Jesse Montgomery. Aged 56 March 6
PAINTED AT STRAFFORD RIDGE. MAY 22 1866
Abigail Montgomery. Aged 52 Septem 26





This whimsical table and 15th-century chest owe their forms to the artist's spirit, rather than historic furnishings

Like many folk artists, watercolorist Joseph H. Davis had his own perspective on perspective. In this 1836 portrait *(opposite, above)*, the top of his amusingly grain-painted table slants so precariously it's a wonder the fruit doesn't slide off. As for the table itself, its legs appear to be different lengths and its base is oddly angled. The impact of these folk twists has been preserved in a contemporary table *(opposite, bottom)*. The tabletop and its base are actually divergent parallelograms, camouflaged by bold, diagonal grain painting. Done with violet and burnt sienna acrylics, the four-inch strips of paint are brushed over a coat of gesso.►

The paintings by 15th-century artist Hieronymus Bosch usually boast a surrealistic cast of demons, such as those scurrying about in "Death and the Miser" (left). *If we miss the title, our clue to the miser's character is the chest filled with gold and equipped with an awesome lock. Haunting on canvas, it is actually a very simple, pleasing design, as the copy* (above) *shows. This new beech chest has mortise-and-tenon joints and carving done with a band saw.*


Raisins in the Cabin;

Once purely imaginary seats, this yellow settee and surrealistic wood chair have come off the canvas for the first time

Haunted by a shadow that seems to come from nowhere, Giorgio de Chirico's "Furniture in the Valley" *(below)* is typical of his dreamlike terrains—familiar yet alien. His chairs are unlike anything in our experience, yet we can imagine sitting in them. Particularly odd is the armoire-sized wooden chair. Its back has the swooped curve of an upholstered seat, its legs the flow of a fabric skirt and its seat the line of an overstuffed cushion—all unwoodlike effects. In translating de Chirico's image into pine *(left)*, craftsman Jim Partridge captured the feeling of fluidity by artfully mitering the edges of the seat arm and back, making their right angle joint look curved.■





Victorian England was so captivated by Walter Crane's children's illustrations, such as Captain Duck on "The Fairy Ship" (opposite, top), *that he was commissioned to design nursery wallpaper friezes and tiles, which proved to be quite the rage. His Arts and Crafts inspired furniture, however, remained in the realm of art until woodworker Jim Partridge recreated Captain Duck's settee* (opposite). *Large enough to sleep on, this sturdy seat has storage cupboards in which children can stash toys. The mice on the frieze might have been wallpaper in Crane's day, but here they're hand-painted.*







JOSHUA GREENE

The modest cottage boasts a sun porch, gardens and views of sea and woods.

THE COTTAGE LOOK

THE COTTAGE LOOK IS A DECORATING ATTITUDE THAT PROJECTS SIMPLICITY AND RESTRAINT, QUALITIES EXPRESSED IN THIS SWEETLY SOPHISTICATED HOUSE AND IN THE 10 PAGES TO FOLLOW



Joanne Creveling Lookstein and her husband, Frank, "took all the wraps off" the cottage they pulled together over five years. The "wraps" included doors, door frames, walls, shutters, heavy draperies and badly scaled furniture. Today sunlight is the cherished ingredient. ►

Bare-bones beauty and an appreciation of what comfortable, ample furnishings bring to the sitting room (far left) *is reflected throughout the house. The summer sun porch* (left) *provides a gracious space for breakfast or tea.*



"OUR HOUSE IS IN AN AREA OF VICTORIAN HOMES. WHILE THERE IS A SWEET SENSE OF PEACE, PRIVACY AND CONTENTMENT ALL AROUND US, THERE IS ALSO A CERTAIN LIVELY AND INDIVIDUAL FLAIR."





Months of trial and error yielded the right arrangement of seating.

THE COTTAGE LOOK

"Nothing, but nothing was going to prevent this house from being inundated with sunlight," says Joanne Creveling Lookstein. "Even on the darkest, rainiest days I wanted each room to reflect the light, which is why creamy white turned out to be such an effective choice." To help make the most basic, most difficult decisions about decorating and remodeling was longtime family friend Mark Strong, a designer in his own right who collaborated with Mrs. Lookstein on this project. The two of them scouted yard and garage sales every weekend to find the perfect tables, chairs, china and accessories that give country places their individual stamp. By adhering strictly to the basic board-and-batten interior "ribbing" of the two-story house, every stick of furniture takes on new charm. Whitewashed walls—whether stucco, timber or stone—constitute the traditional cottage style.►

Glossy ivory paint covers the old-fashioned pedestal dining table (left). *A simply tailored pine armoire holds table linens and china; cane-seat country chairs serve as dining chairs. White porcelains from John Rosselli Antiques; white napkins over chair backs from Ludwig Beck, Trump Tower, New York City.*



The bedroom is not without humor: "Matched" chairs flank the screen doors.

THIS COTTAGE STYLE, WITH BEGUILING SERENDIPITY REVEALS A FONDNESS FOR VINTAGE LACE, MISMATCHED PIECES AND ASSORTED MIRRORS—ALL ARRANGED WITH NONCHALANCE AND A SENSE OF HUMOR



THE COTTAGE LOOK

Among Joanne Creveling Lookstein's wide-ranging assortment of collections, there is a group of textiles and fabrics she is especially fond of. "I wanted to bring some of my more delicate things to this house—embroidered tablecloths, bed linens and smaller things like napkins—but dampness can be damaging. And this house, in the traditional summer style, isn't heated. It was Mark Strong's idea to frame some of the smaller pieces *(right)* and use them, almost like graphics. "On impulse I took a lovely old lace tablecloth and tucked it into the seat of the chaise knowing I could just pull it off when winter comes. That's the kind of freedom I think cottage decorating is all about—the thing you do on the spur of the moment that works better than anything planned." For a soft version of a classic tiled floor, cotton runners with huge diamonds of black, taupe and pink were chosen. ►

The bedroom, which equals just under half the entire second floor. Four warrenlike rooms, the kind Mr. and Mrs. Lookstein say they usually adore, were incorporated into one airy space; the view is one of treetops in the breeze (above) *Bed linens, pillow covers, Alice Underground; shams, Thos. K. Woodard.*



aditional chintzes are carefully understated in the master bedroom.

ELEMENTS OF THE COTTAGE LOOK

RALPH LAUREN CREATES A BLUE-AND-WHITENED COTTAGE FILLED WITH ROMANTIC ACCOUTREMENTS FROM HIS LATEST COLLECTION OF HOME FURNISHINGS

Dressed simply with blue and white checked curtains, this whitewashed cottage is calming and agreeably sentimental. It's furnished in antiques whose time-smoothed patina is echoed in new wood-handled flatware, set beside oversized plates and enamel-and-steel mugs *(right)*. Simple, yes—but with emotion. For all the room's understatement, it's also powerfully evocative, reminding us of village houses with yards full of flowers, cabins by the sea and places where we felt the same nostalgic mood that inspired Ralph Lauren to create the products on these pages. ►

The wallpaper in this gabled corner (below) *sports flowers from English ironstone china. The pillows and daybed display the range of blue and white, hand-woven checked fabrics in the new Ralph Lauren Home Furnishings Collection.*



TOM YEE





TOM McCAVERA

Blue and white dish towels have inspired checked wallpaper borders.

THE COTTAGE LOOK

What differentiates the cottage look from pure country decorating is that it's aim is directed toward the pretty—towards sun-washed freshness, even a touch of frills. This bedroom *(right)*, for example, has been given a coat of contemporary white paint to remove any vintage darkness from its aged walls and floors. And its decorative wrought iron bed is stacked with armfuls of ruffled pillows and draped in a homespun checked skirt, shirred for romantic softness. Accents like a fringed cotton shawl and linen rag rugs in a rush of pastels brighten the crisp blue and white scheme just as pitchers full of loosely arranged garden flowers spark the cottage look. ■ *Editor* KATRIN TOLLESON

Along with his blue and white basics, Ralph Lauren's Home Furnishings Collection includes pastel Saratoga plaid place mats, a nostalgic Cottage Floral print and white voile linen napkins (above). *His classic dish towel check is available as wallpaper borders, fabric by the yard and table shawls with hand-tied fringe. What makes this collection so special is the incredible attention to detail—the pillow and wallpaper plaids have an interlocking corner design; the floral chintz has a creamy background to give it an antique feeling.*



TOM YI

WHAT GIVES
A RUSTIC CABI
COTTAGE CHARM? A C
OF WHITEWASH PLUS A
ASSEMBLAGE OF CRISP
LINENS— RUFFLED AND
EDGED WITH ARTFUL DE



CHARMING PRINTS



TOM McCAVERA

A bouquet of chintzes (left to right): *Pastel "Cockleshells"* (on pillow), *Cowtan & Tout; "St. James" with blue stripes, Fonthill; "Winfield" with gray ribbons, Cowtan & Tout; "Serpentine" in mauve, Ian Wall; "Rose Sprig," Clarence House.*



The prettiest pillows (left to right) *are covered in "Rose Sprig" cotton by Clarence House; antique lace shams, Eggs & Tricity, "Radmore," Clarence House; "Rigalia," Cowtan & Tout. Bench, Ricco-Johnson Gallery; birdcage, Evergreen Antiques.*



"Stonework Arch" border and "Orleans" chintz by Brunschwig & Fils create a trellised wall.



Cottage colors–pillow fabrics, Ian Cowtan & Tout; wallpaper border Brunschwig & Fils; chair, Cherch



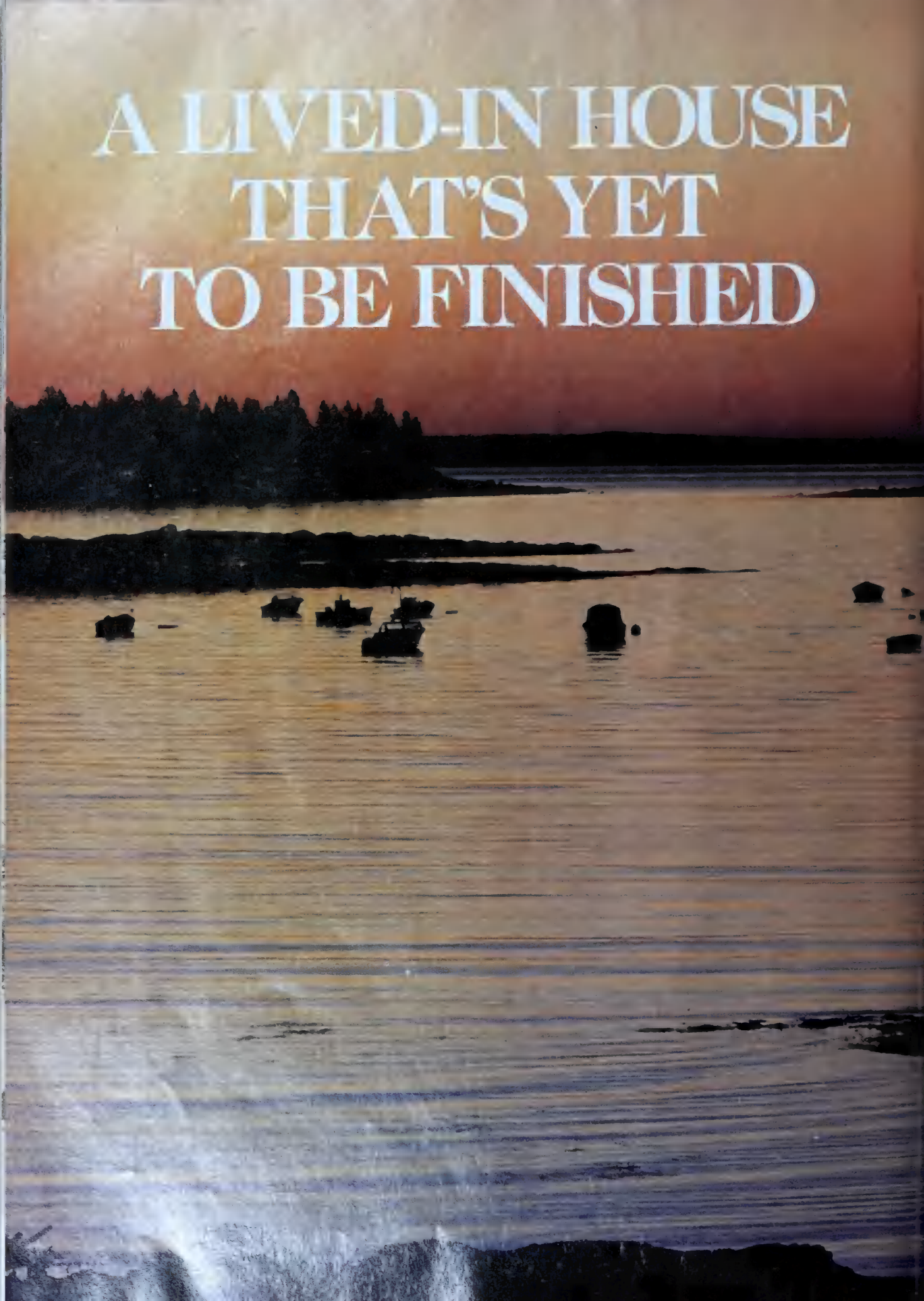
THE COTTAGE LOOK

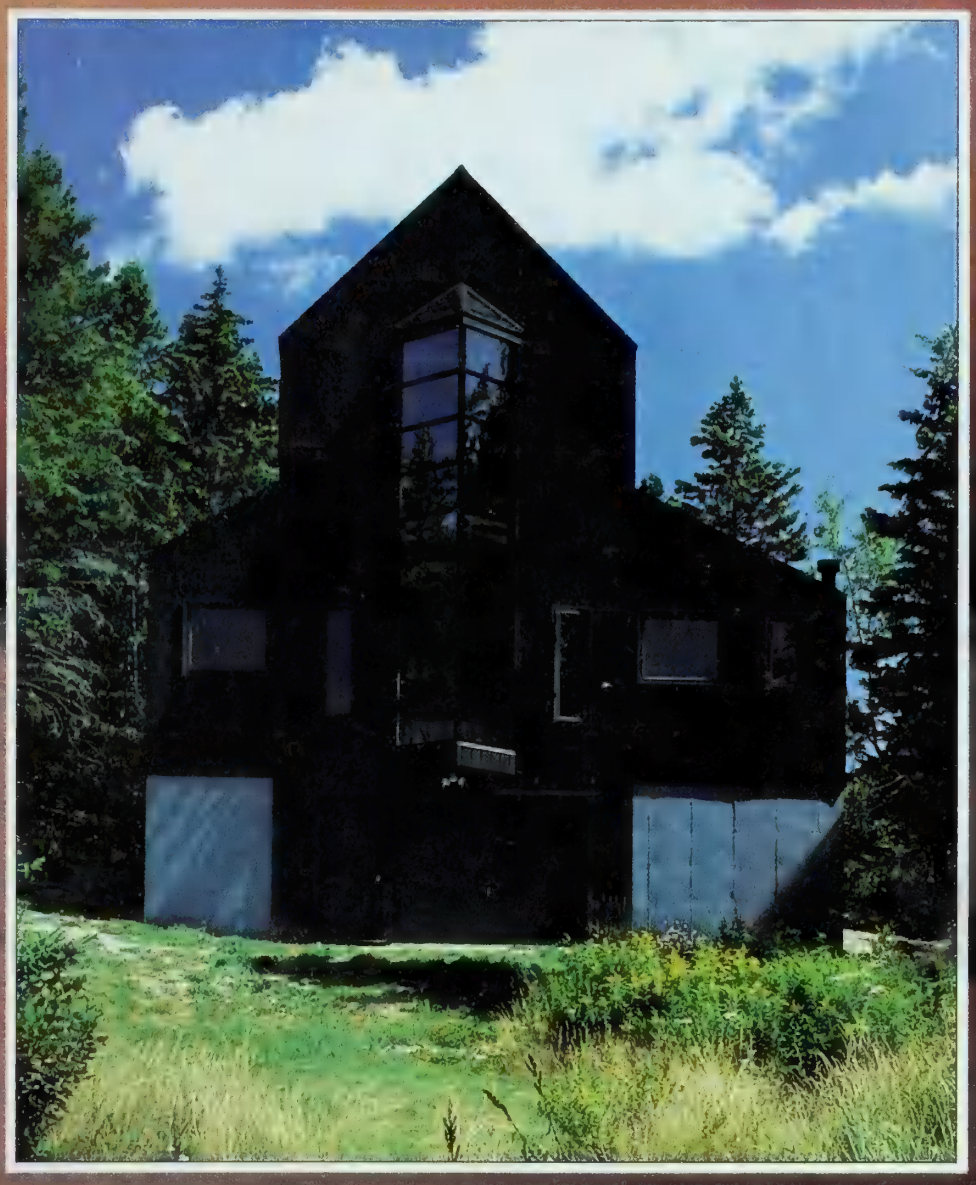
OUR CACHE OF FLORAL PRINTS INCLUDES A TABLECLOTH AND CHAIR CUSHION YOU CAN SEW WITH APPLIQUÉD BLOOMS

Editors BEVERLY McGUIRE *and* JODY THOMPSON-KENNEDY

The product of Karen Berkenfeld's cottage industriousness, this tablecloth is a patchwork of three Stroheim & Romann prints. The flowers, cut and machine-appliquéd, appear on the chair pillow as trapunto decoration. (For how-to, see page 210.)
Shutters, Ricco-Johnson Gallery; chair, Ann-Morris Antiques; cupboard, Trevor Potts; majolica, Eggs & Tricity. ■

A LIVED-IN HOUSE THAT'S YET TO BE FINISHED





Built in stages, this functional house expands in summer to accommodate guests and contracts in winter when residents are just family ▶





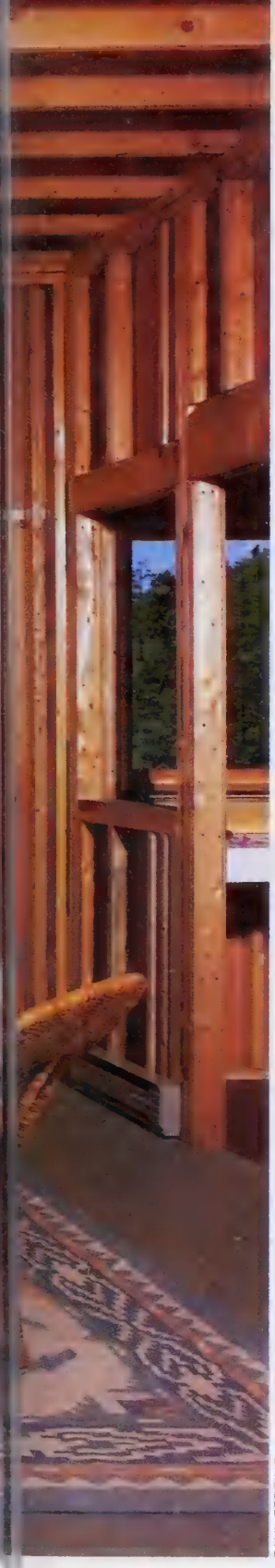
Instead of planning to expand by adding rooms or wings when needed, the owners decided to complete the exterior but finish off the interior gradually. The central core is a box with bedroom loft stacked over living/dining area, the kitchen and an unfinished family room with a wood-burning stove flank the central core.

FOR MORE DETAILS, SEE PROJECT INFORMATION

LIVED IN, YET TO BE FINISHED

The exposed stud-frame structure creates a rhythm of beams and reveals the integrity of design and craftsmanship. A jutting window pursues the view.





PAUL FERRINO

Because the builders knew the house would be lived in unfinished, they took special pains with their workmanship. The bare plywood shell makes a surprisingly warm background for simple summer living (above).

It stands like a sentinel overlooking the cove: a lean, elegant structure at home amid the tall, dense pines. It is a house of essentials, one in which everything has a reason and every detail has integrity. Designed by architect Peter Forbes, it was conceived to be built in stages: The owners began using it as a vacation house as soon as the first stage was finished. Eventually the house will accommodate summer guests as well as family.

The owners started with a beautifully wooded site on Maine's Mt. Desert Island, where a concrete foundation already existed—a project begun by another builder but abandoned. To save time and money, the owners decided to use that old foundation.

The architect's design process began with the order established by the concrete rectangle. "I always start with an order," he says, "and change it only if there's a reason." Mr. Forbes's reason for breaking the order here appeared in the stunning V-shaped industrial sash window that pierces the facade. This window is the organizing element for both interior and exterior.

Though its simple dark gray form appears quite contemporary, it also recalls the familiar shapes of local farm buildings and boat sheds. As Mr. Forbes describes it, "The house embodies the modern experience, strained through tradition."■

—ANN McKEE WISER

The upstairs loft space (above) *is directly over the living/dining room and shares the two-story window. Eventually there will be other windows and walls, but for now the extraordinary view is quite enough.*

THE GOOD LIFE OUTDOORS

By WILLIAM HOUSEMAN



I have a friend who literally went off the deep end. She was a young career woman living with an ailing mother in a small bungalow on a quiet street in suburbia. Her life was circumscribed by the daily dictates of the commuter train, her job and her mother's needs. She was, in a word, stuck. But she was far from defeated.

One day, casting about for a way to improve her lot, she was struck by a singular idea. If here is where I am to be, she thought, I may as well enjoy myself. And since one of the things she most enjoyed was swimming, she decided it might be a good idea to transform her postage stamp of a backyard into a swimming pool.

That is just what she did. Once in place, the pool left scarcely enough room for a footpath, a row of skinny planters filled with chlorinated petunias and, next to the shallow end, a tiny patio for sunning and socializing.

To many, digging up an entire backyard for a swimming pool would seem a crazy distortion of values. To this entrapped young woman, however, it was salvation. Later, after her mother had died, she married a former high school classmate and together they resettled themselves on a farm in the wide open spaces. Not surprisingly, the first thing she did was to have a swimming pool installed, mere steps from the door.

Much as we love our houses, we seem compelled, like seeds springing forth under an energizing sun, to free ourselves from their confining walls. We go outdoors in search of . . . what? *The outdoors*, of course, and the outdoors in its entirety, we feel, is something refreshingly different from what we left—the overly familiar, often stultifying limitations of *the indoors*.

We all know that the simple act of going outdoors contributes wondrously to our sense of well-being. As real estate people have learned so well, the outdoors also has a dollar value. Similarly, the high-rise apartment unit with a balcony, however tiny, invariably fetches a higher rental price than the one without. I am sure it is not the minimal concrete perch itself that so appeals to urban cliff-dwellers but being able to breach an intractable brick wall for a whiff of the world beyond it.

Yet these structural outcroppings do sometimes serve noble social ends. Easily the most memorable cookout I have ever experienced took place in an 18th-floor balcony apartment at Co-op City in the Bronx, one of the world's largest high-rise housing developments. I recall our host, a New York City police officer, standing in the living room and reaching out through the sliding glass door to turn the steaks that sizzled on the charcoal brazier. The balcony had room for the brazier and little else, but to all the guests, the ambience at this cookout was pure Adirondack Mountains.

In today's urbanized world, the lure of the outdoors appears to grow in importance as we try harder to savor its rewards. I have long been touched, for example, by what might best be called "The Commuter's Law of Greater Good." This law states simply that the farther a commuter is willing to travel to reach "the country," the more urgent it becomes for him to love every inch of it.

Fortunately, this law has a forgiving corollary for those unwilling to pay a heavy price. It states that a person, given the smallest of outdoor patches and the time to enjoy it, can create a private world of huge gratification.

Consider the typical Englishman and his proverbial garden. I had always been burdened by the notion that the formal English garden of fabled renown—superintended by titled personages—was the *only* English garden. On my first train ride from London into the countryside I learned otherwise. Leaving King's Cross Station, we had not been underway 10 minutes when the great city's working-class neighborhoods began to reveal the *truly* typical English garden: a minuscule backyard plot whose every square inch is primped to yield a horticultural explosion of plant, leaf and flower. Lovingly replicated with minor variations from backyard to backyard, mile upon mile, this vibrant expression of a people's common devotion to gardening seemed unparalleled.

How can such universal contagion occur? In his book *Man in the Landscape*, the ecologist and gifted writer Paul Shepard offers a highly useful poetic insight: "The garden is the perfect human habitat." So far as there is one paradise for all men, all gardens in all times and places are alike; their peculiarities measure the unique experience of each society as it confronts nature."

"No matter how big or small the land is, making the most of it is as important as making interior space more livable and efficient"

All alike? In rural Wisconsin, where my wife and I have lived through the four unmistakably clear-cut seasons over a seven-year span, I've gained the impression that, where the outdoors is concerned, a paradox exists: People who live in the Sun Belt *talk* a lot about the outdoor life, but people who live in the Frost Belt draw greater sustenance from it.

In our own family, the coming of the growing season mandates drastic changes in the way we live. Dinner is served, not at the usual 6 P.M., but only when darkness renders the melon indistinguishable from the squash, the four-o'clock from the burdock. Travel is severely curtailed on the grounds that while raspberries may be eaten in far-off places at other times, at home they must be picked when ripe.

In the north country the joys of the outdoors are harvested with special vigor. We enjoy the friendship of a neighboring couple who, having taken early retirement, bought a country place to be nearer children and 13 grandchildren. This couple celebrates the outdoors in an admirable way. Though their property is modest in acreage, it contains all of the buildings of a former farm: the house, a majestic barn, a smokehouse and several small utility sheds.

Our neighbors quickly appreciated that what these farm buildings had in common was the land around them: in effect, the whole outdoors. Making the land rather than the buildings the important constant, they assigned new values to the buildings: Here a playhouse, there a nature center, and so forth. Now, instead of having a little land and insignificant buildings, they have a family summer camp where natural elements—trees, grass, flowers, fresh air, birdsong—are all-important.

One of the most appealing aspects of the outdoors is its malleability. Like a house, a yard can be renovated. We are, in fact, altering our outdoors at this moment, and have discovered that, as with any remodeling, compromise is the order of the day. One of us is interested in seeing our lawn graced with a modestly conceived Victorian gazebo. The other, marching to a different drummer, prefers to see a sauna encased within the splendid geometry of a mirrored glass cube. Which vision would provide greater benefits is not certain; what *is* certain is that neither is going to bring pain. No matter how big or small the land is, making the most of it is as important as making interior space more livable and efficient. Come what may, the outdoors will remain—not only for us but for everyone—a supreme pleasure. ■



SECRET GARDENS OF IRELAND

"Gardening is all about faith. Another season, another year and perfection will be achieved." ►



Ringing this great lawn are tiny gardens, one of which, the sundial garden (above), was specially made to protect small plants that would get lost in large herbaceous borders.

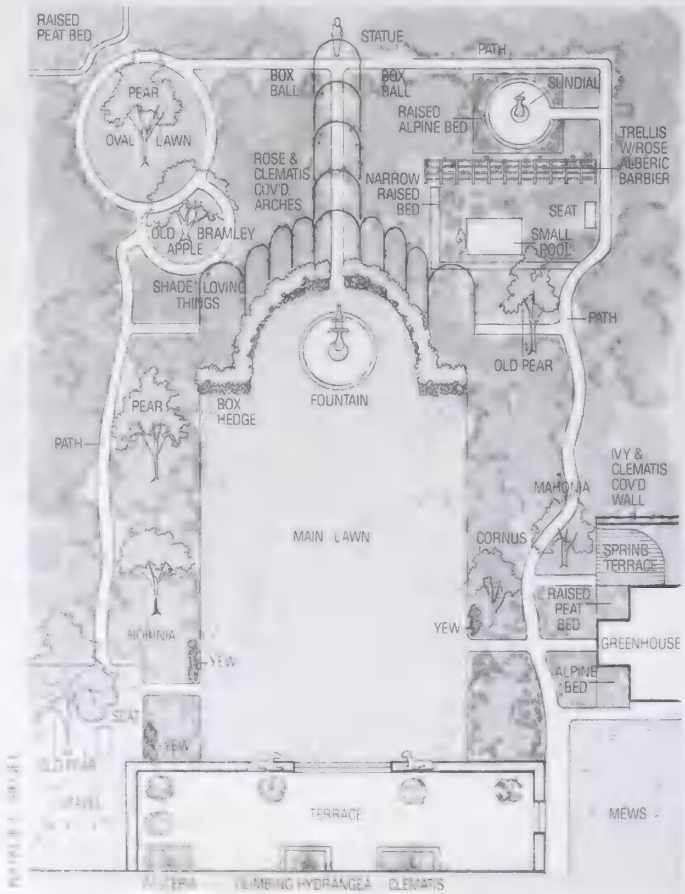
Gardeners are perennial optimists. Drought, disease, pests—each takes its toll. But, undaunted, they begin again, and last year's disasters become this year's triumphs."

In the Dublin garden of Helen and Valentine Dillon a perfect velvety lawn *(previous page)* is the calm core around which hidden delights range. Opposite, Cornus controversa variegata on the extreme right creates a balance in color. Helen Dillon has carefully considered the effects of yellow-green and blue-green foliage so that every plant complements its neighbors. She chooses where a plant will *do* best rather than where she thinks it might *look* best. And for her no plant is inconsequential. "Always dig a £5 hole for a £1 plant," she advises.

Mrs. Dillon's passion for gardening results in, she confesses, the "incredible jamming of the rest of my life." She is a collector of alliums, sedums and hostas, so an incredible variety of specimens inhabits her limited space. "Actually I've run out of room," she says "but there's always the driveway."

A visitor extolling the garden's beauty will find Mrs. Dillon railing at its imperfections. Complacency is entirely alien to her character. Her advice to new gardeners: "Never pass a weed." ►





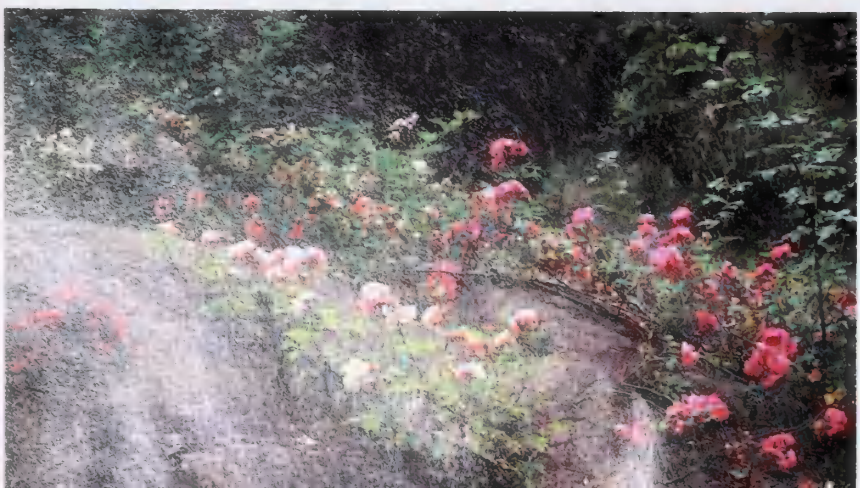
Weeping Cotoneaster provides focus in this flagstone water garden (above), *one of many mini-landscapes comprising the Dillon garden* (see plan). *A 19th-century stone cherub jealously guards dwarf hostas, Angel's Fishing Rods (Dierama pulcherrima), violas, Maggie Mott, Haslemere, Jackanapes and ferns. Flagstones removed from the walk at random make room for a matting of creeping thyme. The terrace* (opposite) *is across the garden from the Regency-style greenhouse where Mrs. Dillon keeps delicate plants. The tables, laid with Irish linen, are set for tea—and offer a vantage point for enjoying the garden.*











What makes Irish gardens appealing is their vitality and a mad mix of textures and colors. Even the most planned specimens have an unplanned look.

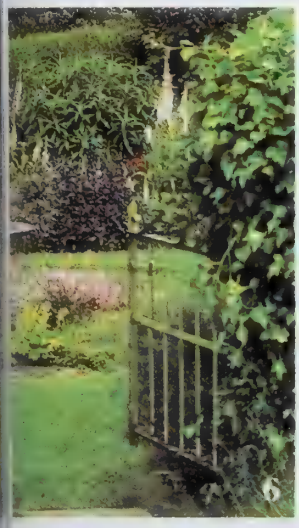
1. *Natural textures complement the natural elements in a garden near Kenmare.* **2.** *Castle Hyde, near Fermoy, has Ireland's longest, widest beech hedge.* **3.** *Basket weave fence provides a textured windbreak for very tall delphiniums in Betty Farquhar's garden in Fethard.* **4.** *Roses climb over rocks in Garnish Island.** **5.** *Inside Castle Hyde, beside a splendid curved staircase, a pyramid of plant stands supports geraniums contained by a basketry fence.* **6.** *The unpretentious gate in Rosemary and John Brown's front garden in Bray leads to a wonderful array of foxglove.* **7.** *The entrance garden seen from the Browns' front door: In the foreground are soft clumps of yellow-green Alchemilla mollis (lady's-mantle) plus silvery Senecio compactus.* **8.** *Paving stones were removed randomly around the base of this tree outside the Farquhar house, enabling miniature carnations to seem offhand.* **9.** *Climbing roses were trained around windows and doors of a cottage on the road to Kenmare.* **10.** *At Denise and Michael Law's home in Dundrum, a Regency door provides a backdrop for plantings that embrace the best of cottage design.* **11.** *Flowering borders in David Shackleton's gardens are awesome in scale and plant variety.* **12.** *There's a casual quality to Nancy and John Minchin's tiny garden in Currabinny.* **13.** *Surrounding the entrance door of the Law house an 'Aloha' climbing rose blooms lavishly.* **14.** *In Mrs. Farquhar's garden a wrought iron gate leads to a glorious herbaceous border.* **15.** *The "Clare-blue" facade of the Farquhar stable lends charming contrast to window box geraniums.* **16.** *Clumps of lavender line the stone path leading to a Victorian summer house in Annes Grove.** ►

*FOR MORE PUBLIC GARDENS THAT CAN BE VISITED SEE PAGES 23 AND 205


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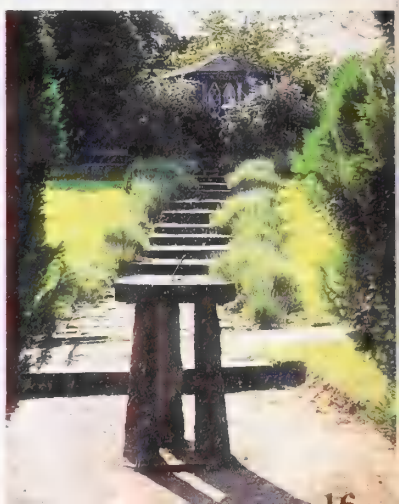



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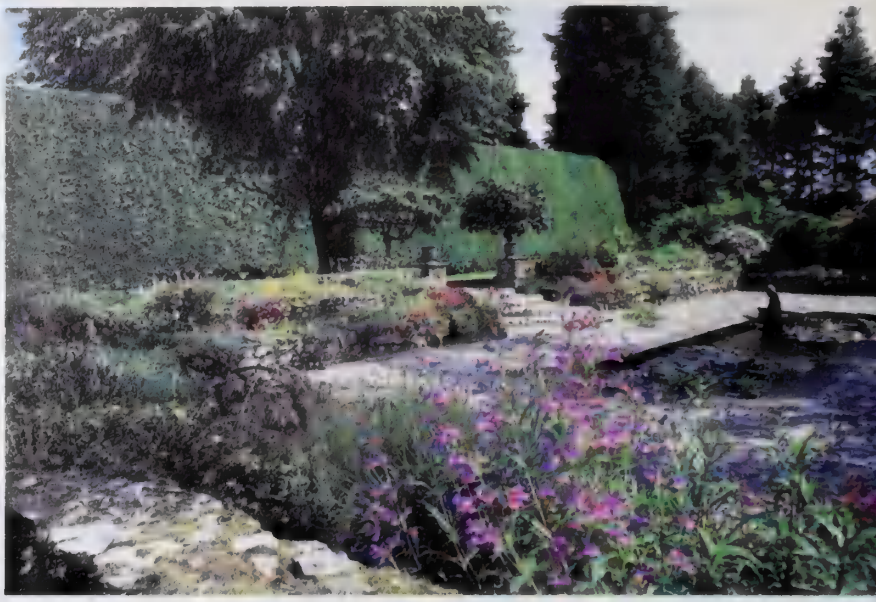
Each gardener's knowledge of plants and gardening has produced a work as intimate as a painting or diary. Fortunate are those allowed to share this beauty."

Whether as large as the Farquhar gardens or as intimate as what the Bisgoods have created, the private gardens of Ireland share a commom sensitivity to color and composition. Audrey Bisgood and her husband, Richard, agreed that their garden should be only as big as they could manage. So only a portion of their land has been cultivated; the rest is pasture.

Betty Farquhar began planting a series of diverse gardens around her house 31 years ago. She didn't have a plan, but she did have a vision. She wanted a lily pool, for example, and made sure it related to the towering lime tree that stood next to her house. Mrs. Farquhar was also careful in her placement of four Vibernum carlesii trees, whose pink spring buds open into fragrant white blooms.

The gardeners of Ireland are passionate collectors. When they go foraging for plants, they bring home five or six specimens: one to keep, the others to swap or share. Mrs. Farquhar's feelings about plants are shared by her fellow gardeners: "Whatever looks interesting, I like." ■

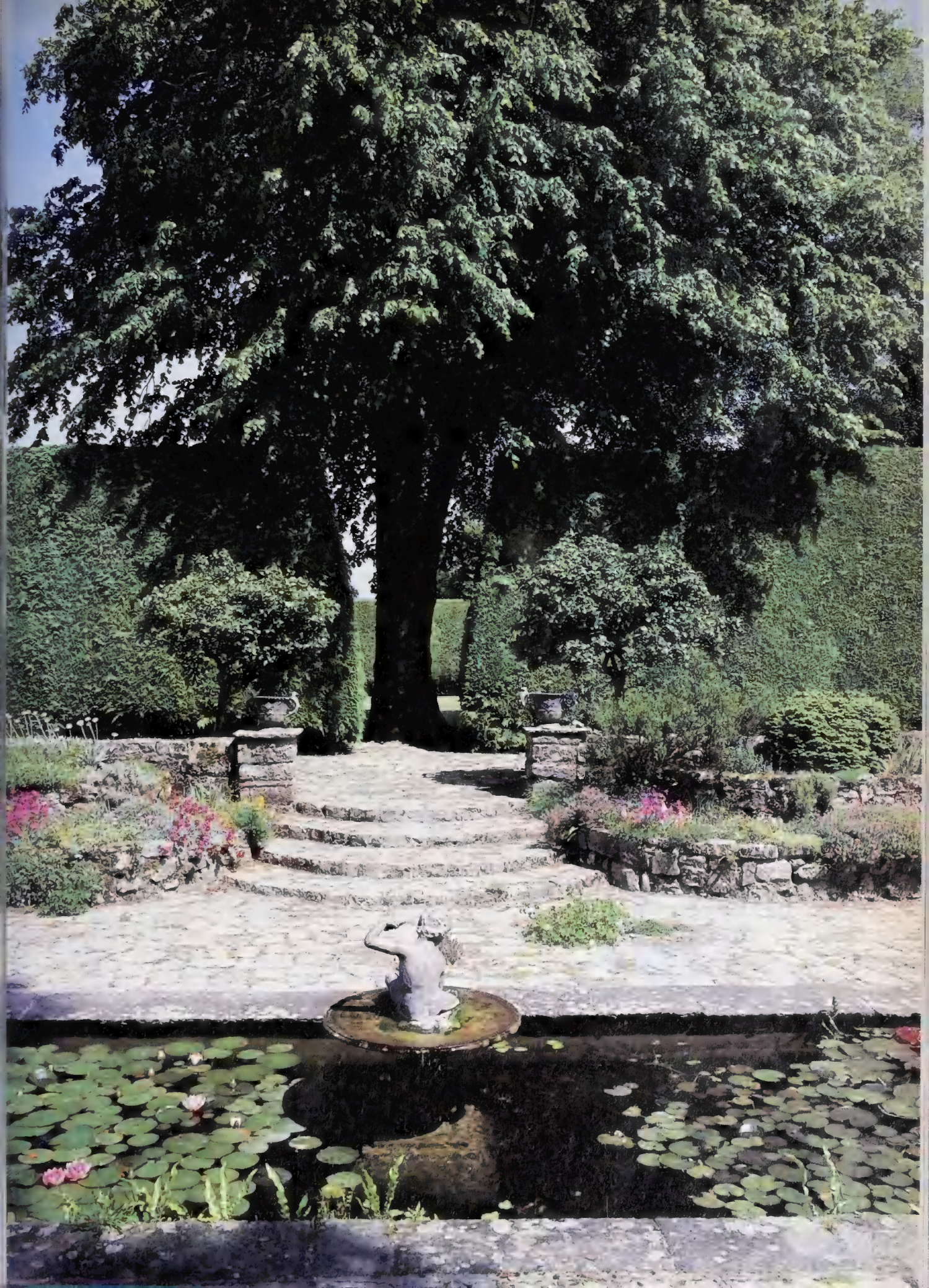
—SYBIL CONNOLLY

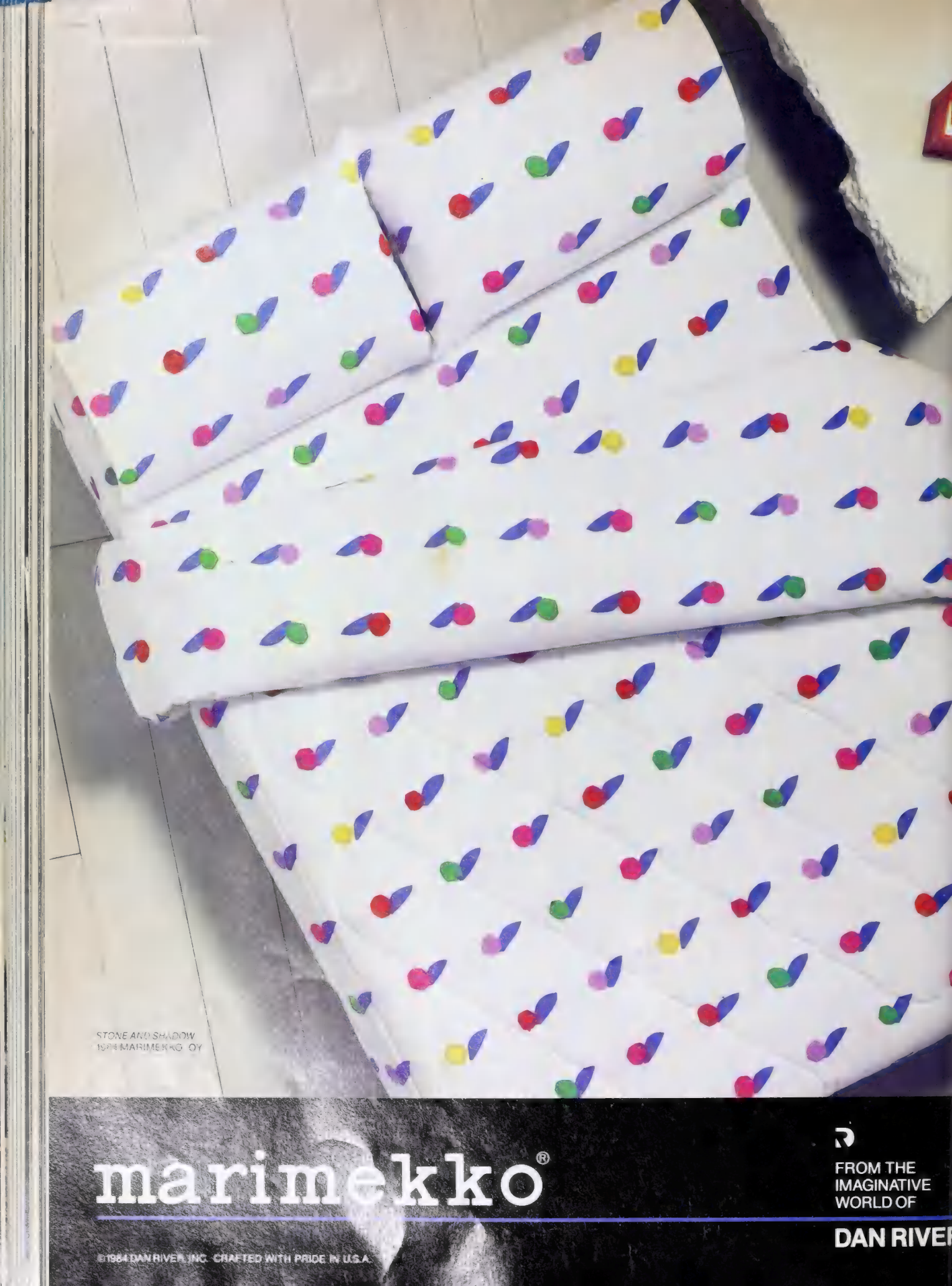


In Mrs. Farquhar's garden (above) *a collection of rare plants is contained in raised beds and arranged in tiers for easy viewing. Behind her sunken lily pond* (opposite) *is a clipped hedge of Chamaecyparis, providing a natural structure for this beautiful garden. The hedge parts like waves, permitting a giant lime tree to make a dramatic statement.*



The stone terrace (above) *outside Audrey and Richard Bisgood's remodeled 1740 coaching house in Enniskerry is planted with white, yellow and apricot roses. Abutilon vitifolium album can be seen against the house wall in the background. A Chilean plant, it is a species from warmer climes that grows happily in Irish gardens.*




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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q I have been told that my blue, red and gold coffeepot is "Dr. Wall Worcester" porcelain. Is it valuable?
—J. K., Oakland, Calif.



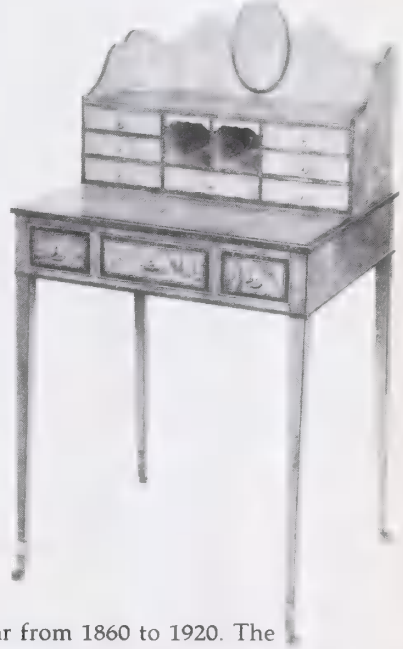
A. Dr. Wall was one of the guiding forces behind the original Worcester porcelain works. It was said he invented the secret of manufacturing porcelain, but it is now believed that he acquired the knowledge from earlier Bristol factory workmen. He did improve on the formulas and helped perfect the white body and bright colors that made Worcester able to compete with the popular German Meissen porcelains. Polychrome Worcester is more valuable than the more common blue and white ware. Your coffeepot is worth about $900 to $1,200.

Q My 4-foot-long chest looks like this except the trim is different and it has no legs. What is it worth?
—J. S., Manchester, N.H.

A. If the chest in the picture is as old as it looks, it is worth $10,000 to $20,000. It is probably one of a group of chests that was made in the Connecticut and Massachusetts area from about 1680 to 1720. It would take an expert to determine your chest's quality. There are very subtle differences between a top-quality antique and an average period piece. Even the clues that help you distinguish between an antique and a well-made modern copy can be elusive.



Q Does this type of old satinwood desk have any special name?
—N. G., Greensboro, N.C.

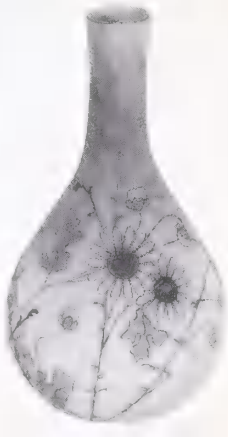


A. You own a lady's writing table. It is sometimes called a *bonheur-du-jour*. This style started in France during the reign of Louis XVI near the end of the 18th century. It was copied in England where it was sometimes called a *cheveret*. Nineteenth-century reproductions were popular from 1860 to 1920. The slim legs and attractive proportions of your desk show it was made by a good craftsman. An 18th-century desk would bring about $5,000, a more recent copy about $3,000.

Q This 12-inch-high vase is labeled MT. W G Co. Its color ranges from pale yellow to pink with raised dots of white and gold. Where and when was it made?
—R. S., Chalmette, La.

A. In 1885 Frederick Shirley patented his formula for a colored glass called "Burmese." It was made with small quantities of uranium and gold by the Mount Washington Glass Company of New Bedford, Mass. The salmon-pink and yellow glass was popular with buyers and was also made in England by Thomas Webb and Sons.

The best Burmese is decorated with enamel, like yours, or applied designs made of globs of the same colored glass. Your vase is worth over $2,000.■





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WHERE TO FIND IT

AMERICAN COUNTRY FURNITURE—SHOWCASE OF REGIONAL AND CULTURAL WORKMANSHIP

By SYLVIA SUNDERLIN

American country furniture (made in areas away from the large furniture makers in cities) from the late 18th century till well into the 20th century, shows many different regional and cultural characteristics. A Pennsylvania carved walnut armchair and a Boston chair of the same wood and fine workmanship may look alike, but show marked stylistic differences. Southwestern and midwestern furniture reflect older models brought west with the pioneers, but made in local woods, such as hickory, poplar or oak. The early-20th-century Arts and Crafts movement gave us other regional styles like the "mission oak," and modes by Stickley, Hubbard and a few other craftsmen striving for simplicity.



This select 18th-century walnut Queen Anne highboy, with its original etched brasses still intact, is from the Boston area.

Antediluvian Antiques, 1002 Rio Grande, Austin, TX 78701; (512) 476-5183—Bruce Safely usually has a few pieces of rare, Texas-made furniture, such as a walnut armoire by August Klein, a small Victorian walnut chest, and four sycamore and hickory chairs, rawhide seats, by Jackson Blue, c. 1880.

Joan Bogart, Box 265, Rockville Center, NY 11571; (516) 764-0529; galleries by appointment, 617 Seaman Ave., Baldwin, NY—Mrs. Bogart concentrates on high-style furniture of the 19th century, from the Federal period through Victorian. She has some country and crafts pieces of the era, but mostly fine examples of Belter and contemporaries—Herter Brothers and other superior craftsmen of the Northeast.

Edwin and Dolores Boyd Antiques, 509 Bethlehem Pike, Ft. Washington, PA 19034; (215) 646-5126—The Boyds' Meetinghouse Antique Shop always has a variety of country pieces, mid-Atlantic mostly, including much painted or stripped pine, dry sinks and servers, wall and corner cupboards, trestle, sawbuck and drop leaf tables and chairs. Telephone inquiries welcome.

Michael Carey, American Arts & Crafts Furnishings, 107 Spring St., New York, NY 10012; (212) 226-3710—Mr. Carey specializes in turn-of-the-century Arts and Crafts furniture, mostly by Gustav Stickley, made at Eastwood, near Syracuse, N.Y., until about 1916, such as settles, cabinets, bookcases, chests, Morris chairs and accessories. Hours: Mon. through Sat., noon till 6 P.M.

Peter H. Eaton Antiques, Inc., Thornell Rd., Newton Junction, NH 03859; (603) 382-6838—Mr. Eaton has a select stock of late 17th- and 18th-century American country and formal furniture, made in New England before 1750, most of it unrestored. Examples: banister-back chairs, gateleg and tavern tables, blanket chests, desks and card tables, a few prime high-style Federal pieces made in Portsmouth, N.H. Telephone before visiting.

Charles L. Flint Antiques, Inc., Box 971, 81 Church St., Lenox, MA 01240; (413) 637-1634 or (413) 243-9835—Mr. Flint has one of the foremost collections of Shaker furniture from the Northeast, including a notable tall chest with original blue paint, chimney cupboards in original gray, many kinds of chests of drawers, rockers and straight chairs, and Shaker accessories and folk art. Telephone inquiries invited.

John Gillespie Morton & Associates, 167 E. Main St., Spartanburg, SC 29301 (803) 583-0427—Chests of drawers are the specialty of this firm, which deals in American period and country furniture, original and unfinished. There is a stock of southern pieces—North and South Carolina, Virginia and some midwestern. By appointment.

Mudd-Carr Galleries, 338 E. De Vargas, Santa Fe, NM 87501; (505) 982-8206—Characteristic of the Southwest are some of the rare pieces of northern Mexican and New Mexican furniture frequently to be found in Richard Dillingham's gallery of southwestern art and artifacts. He has some primitive chairs, chests and tables, mostly pine, some mesquite. Inquiries welcome.

Richard Saunders, PO Box 56, Rocheport, MO 65279; (314) 698-3765—Although Mr. Saunders's specialty is untouched painted country furniture, such as cupboards, chests and many other kinds of small pieces in pine or poplar (old red, blue, gray or green paint), he also has some outstanding high-style country pieces, such as a cherry cupboard and a rare walnut corner cupboard. Telephone inquiries welcome. ■



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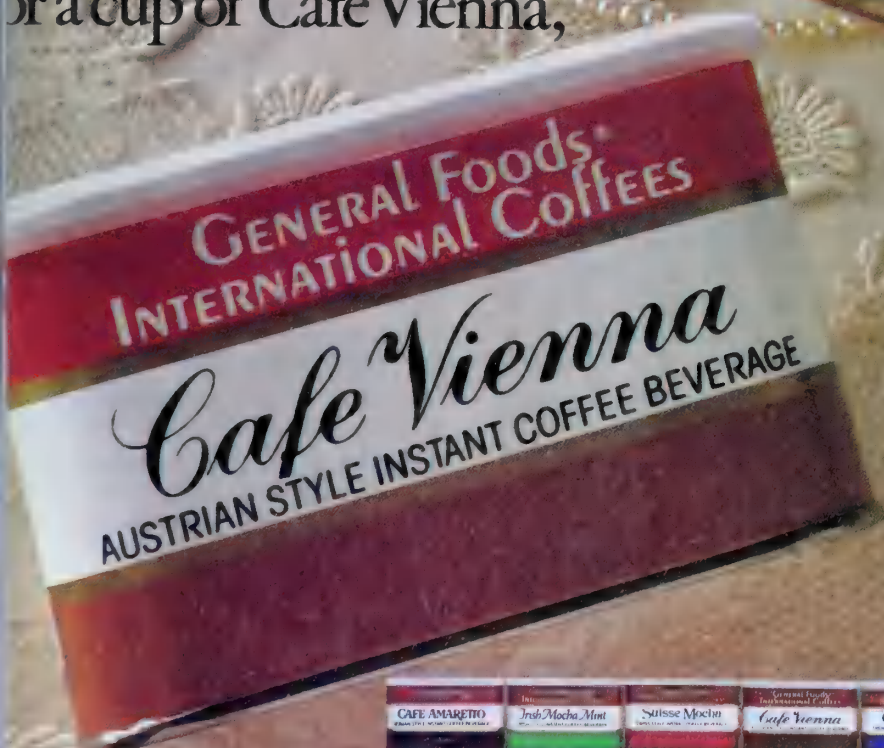
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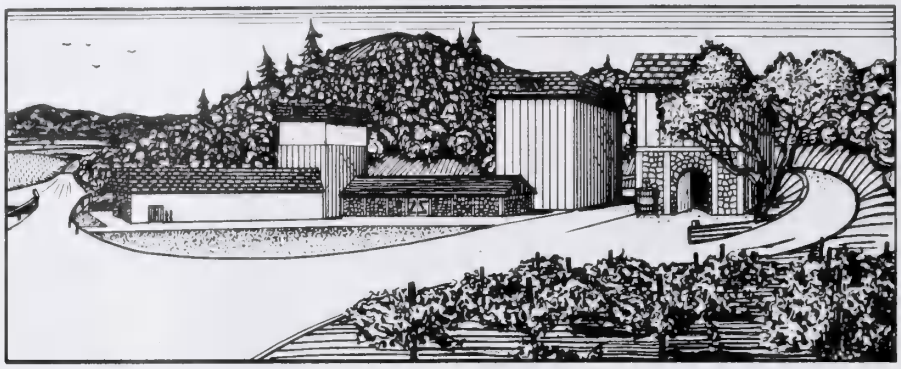
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WINE & GOOD SPIRITS

By PETER QUIMME

PICNIC WINES



This vineyard scene from Fetzer's label for the 1983 Chenin Blanc evokes the picnic spirit.

A picnic can be as casual as hot dogs, buns and jug wine on a sunny beach or as sophisticated as lobster and Champagne on the grass during an evening performance at the Glyndebourne Opera Festival in England. I love all kinds, mainly because—like many people—I love to eat and drink outdoors, but also because even the most elegant picnic has something informal, unfussy and relaxed about it. So I always choose wines that are gulpably delicious, such as fruity, light Rieslings (*see below*) or California Chenin Blancs, like the '83 Fetzer (about $5.50) or the nonvintage Gallo (about $3). The light, zesty Villa Banfi Primavera (about $5 for 1.5 liters) is the ideal jug wine for the beach.

Since picnics connote warm weather, I prefer wines that are good served slightly chilled, even cold. This means that if they aren't whites, they have to be light reds or rosés. Try the Beaujolais-Villages from Jadot (about $6) or Concannon's Zinfandel Rosé (about $4.75).

HOW TO TAKE WINE ON A PICNIC

Chilling your wine in an ice-cold rushing brook is romantic, but not always practical. I've found two handy picnic wine carryalls that I highly recommend. Both hold two bottles, keep wine chilled and are easy to carry.

The handsome BYO Wine Chiller has won awards for its elegant design. Made of insulated hard plastic, it has a removable insert that you fill with water and freeze. Available for $43.50 ppd. from The Wine Enthusiast, PO Box 63, Chappaqua, NY 10514. Call (800) 228-2028, ext. 412, for credit card orders. In New York City, it's at Ad Hoc Housewares, 842 Lexington Avenue, New York, NY 10021 and 410 West Broadway, New York, NY 10012.

The lighter-weight Chill-N-Go Wine Pak, made of insulated heavy-duty nylon, has a freezable insert that fits in a pocket between the bottles. Available in 16 colors for $17.95, ppd. from Go Lightly Manufacturing Company, PO Box 3846, San Leandro, CA 94578; [illegible]

RIESLING: THE GRAPE AND ITS WINES

The time: a warm summer afternoon.
The setting: the deck of a beach house.

I was sipping a white wine so fragrant and delicious that when I set the glass down a fatally attracted honeybee dove straight into the liquid. That enticing wine was a superb Riesling, made from the famous, versatile grape variety of the same name. A Riesling can be a lovely pale color, bone-dry and elegant. Or it can be a rich, deep gold, have the scent of apricots and taste honey-sweet. Riesling's classic style lies somewhere between these two extremes: a wine with an attractive, almost floral fragrance matched by delicate flavors that are balanced between crisp tartness and ripe fruitiness.

The style of the wine all depends on the region where the grape is planted, the conditions of the vintage and when the grape is harvested. Riesling's home is Germany, where it is used exclusively for the world-famous Rhines and Mosels. It's also planted elsewhere in Europe (notably in Alsace) and across the United States (American Rieslings are often labeled Johannisberg Riesling or white Riesling.).

Among the Rieslings I've tasted recently, I'd single out two refreshing, crisp, fruity California examples, the 1982 Jekel "Home Vineyard" Johannisberg Riesling ($8) and the 1983 Fetzer Mendocino Johannisberg Riesling ($6.50), and two German ones, the light, delicate 1982 Schloss Johannisberg Rotlack Kabinett ($11) and the lingering, spicy 1981 Wehlener Sonnenuhr Riesling Kabinett, Dr. Thanisch ($12). I'd also recommend a bargain from Austria, the fruity appealing 1982 Ruster Riesling "White Stork" ($4) and a fine bone-dry example from Alsace, the 1982 Trimbach ($6).

Riesling also makes Germany's light sparkling wines—try Deinhard Lila Imperial Sekt ($8)—and wonderfully rich, sweet dessert wines, such as 1982 Franciscan Selected Late Harvest Johannisberg Riesling ($15 a half bottle).

Serve dry and lightly fruity examples as aperitifs or with light fish such as trout, or with pork dishes. Richer, fruitier Rieslings go well with game birds and turkey. Dessert Rieslings call for elegant but not overly sugary desserts such as apricot tart.■

ox: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Menthol: Less than 0.5 mg. "tar",
.1 mg. nicotine; Soft Pack and 100's Box: 1 mg. "tar", 0.1 mg. nicotine;
)0's Soft Pack and 100's Menthol: 4 mg. "tar", 0.4 mg. nicotine;
!0's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.

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100's Soft Pack: 4 mg. tar, 0.4 mg. nicotine; 120's: 6 mg. tar, 0.6 mg. nicotine.

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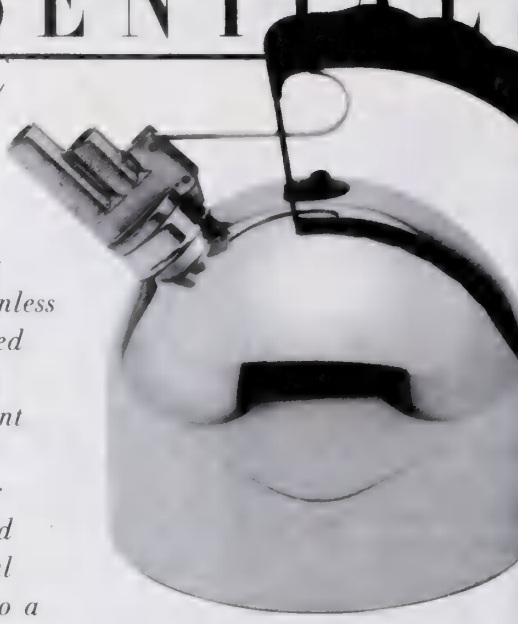
KITCHEN ESSENTIALS

OVEN AND COOKTOP NEWS

KitchenAid has added a line of built-in ovens and cooktops to its collection of quality products. Gas and electric cooktops are offered in 33- and 42-inch widths. Both are available in a brushed-chrome finish; the 33-inch model also comes in white, black and almond porcelain. KitchenAid's built-in wall ovens are available in gas, electric and microwave, in single or double models and are either 24 or 27 inches wide. Special features on the Superba model include a built-in rotisserie and meat probe, "retained-heat cooking" and a keep-warm feature.

By KATHLEEN MAHONEY

Note-Worthy Kettles



Alessi USA's uniquely styled water kettle of stainless steel features a sculptured handle and a whistle spout that sings in three different notes to signal when water is boiling. It has a copper bottom, holds 2¼ quarts and sells for $75. • *The Chantal kettle* (not shown) *dances to a different tune. When ready, a Hohner harmonica whistle plays a Its steel body is covered inside and out with a chip-resistant enamel i wide range of colors. Its handle and lid are stainless steel; $65.*

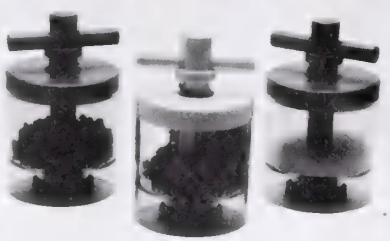


GARNISH GADGET

The ribbon-thin vegetable strips in the delicious shrimp salad shown on page 113 are a breeze to make with the Saladacco. Just a turn of the garnish maker's handle produces professional results. Made of plastic, it disassembles for easy cleaning. Available at Katagiri, 224 E. 59 St., NYC for $25.98 plus $2.50 for postage.

Fresh Twist

Add some spice to your life with this attractive spice grinder from Bodum. Just a twist of its handle dispenses fresh-ground seasonings. Perfect for rock salt, peppercorns, oregano, thyme, etc. Made of acrylic, it's available in a rainbow of colors; $2.95.



THREE-STAR READING

Michel Guérard, one of France's finest three-star chef's and a force in launching nouvelle cuisine, is the author of several cookbooks. His newest is *Michel Guérard's Cuisine for Home Cooks* (William Morrow & Co., $15.95). This collection of recipes is culled from his French TV program. The accent is on simplicity—using cooking methods that are familiar to every cook.

MICROWAVE CORNER

BLUE-RIBBON BAKING

Mrs. Ellen Thorston of Springfield, Minn., won grand prize in the microwave category of the 31st Pillsbury Bake-Off with her "Quick Apple Pancake":

1/4 cup margarine or butter
1-1/2 cups thinly sliced, peeled apples
1/2 cup sugar
1/2 teaspoon cinnamon
1/4 teaspoon nutmeg

Batter:
1 cup complete or buttermilk complete pancake mix
1 teaspoon vanilla
1/2 teaspoon cinnamon
1 teaspoon nutmeg
3/4 cup water

Topping:
1 tablespoon sugar
1/4 teaspoon cinnamon

☐ In 9-inch microwave-safe pie plate or round cake pan, microwave margarine on high (10 or 100%) for 30 to 45 seconds until margarine melts. Stir in apples, 1/2 cup sugar, 1/2 teaspoon cinnamon and 1/4 teaspoon nutmeg. Cover; microwave on high for 3 to 4 minutes or until apples are tender. Blend all batter ingredients; pour evenly over cooked apples. Combine all topping ingredients; sprinkle over batter. Microwave on high for 3 to 5 minutes or until toothpick inserted 2 inches from edge comes out clean. Let stand 5 minutes. Cut into wedges and invert to serve. Serves 6.■

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Most people know about the Jenn-Air Grill-Range and the marvelous things it does.

But did you know our Jenn-Air Wall Ovens offer equally remarkable cooking possibilities?

For example, only Jenn-Air has the "selective-use" feature that lets you switch from radiant to convection cooking.

In the convection mode, meats come out juicier. More tender. And some meats cook up to 30% faster because of the constantly circulating hot air.

Two Jenn-Air Wall Ovens have a "temperature probe" that lets you preset meats for rare, medium-rare, or whatever. All have a timer so you can cook meals while you're away. And all are completely self cleaning.

Choose from a variety of ovens including our Electronic Control shown below. They match beautifully with Jenn-Air cooktops for a kitchen designed for the 80's.

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The finest cooking system ever created.

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Model EW18 not available in Canada.



QUICK COOK

Savory thyme-sautéed pork chops and apples



I make this menu just as the first beets and zucchini are being picked from the garden. The soup is a hearty borscht in which all of the vegetables are cooked just until tender.

The pork chops should be cut extra-thin (1/2 inch) so that they can cook very fast. Fresh thyme is put right under the chop, where it sticks while cooking. Herbs sautéed in this way are delicious. Apple slices are sautéed in the same pan after the chops are done.

I like to grow a great variety of salad greens in the greenhouse in winter and in the garden during the summer and pick it while it is still very young and tender. I often let butter lettuce get just large enough so that one head is a salad for each person. Whole, small lettuces are also nice "bowls" for summer salads made of sweet corn, seafood or chicken.

Another thing I grow lots of are raspberries. There are five long rows in the garden—about five varieties—and I harvest glorious berries all summer and fall. Fresh raspberries, served with dollops of raspberry cream, make a luscious ending to this meal. —MARTHA STEWART

Beet-Zucchini Soup

- 1 pound beets, peeled and grated
- 1/4 cup red wine vinegar
- Pinch of sugar
- 4 tablespoons (1/2 stick) unsalted butter
- 1 tablespoon vegetable oil
- 1 large onion, sliced
- 2 scallions, chopped
- 2 carrots, peeled and thinly sliced
- 1 apple, peeled and thinly sliced
- 1 pound green cabbage, thinly sliced
- 2 small zucchini, sliced
- 4 cups homemade beef, veal or chicken stock
- Salt and pepper to taste
- Sour cream or creme fraîche (optional)
- Sprig of fresh dill (optional)

1. Soak a third of grated beets in vinegar and sugar. Set aside.
2. Heat butter and oil in large soup kettle. Sauté onion and scallions over medium heat until soft, about 5 minutes. Add remaining beets, carrots and apple and cook until tender, 15 to 20 minutes.
3. Add cabbage and zucchini to pot and cook for 3 minutes.
4. In separate pot, bring stock to boil. Pour over vegetables and cook over medium heat for 5 to 10 minutes. Cabbage and zucchini should be cooked but still firm.
5. Add beets and vinegar. Season with salt and pepper. This soup can be served hot, warm or cold, with a dollop of sour cream or crème fraîche if desired, and garnished with a sprig of fresh dill.

(Continued on page 124)

The new KitchenAid® KD-21 dishwasher will revolutionize the way you do dishes—actually let you go right from the table to the dishwasher.

So now you can skip the rinsing. And your dishes will *still* come out cleaner than ever.

This is no ordinary dishwasher. It has a unique triple filtration system, with a hard-food disposer, that grinds up and washes away bits of food.

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After all, haven't you done enough rinsing?



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COOK'S BOOKSHELF



Alice Waters and her Savory Pastas

Alice Waters, this month's Guest Speaker *(page 44)*, wrote *Chez Panisse Pasta, Pizza & Calzone* to make a "breakthrough with unusual and interesting ingredients." She did this with such recipes as salmon and roasted red pepper pasta, onion confit, winter greens and fettuccine and the recipes below. A second reason is "because I cook so much pasta for myself. When I'm too tired to come up with something imaginative—I pull out the pasta, go out in the garden and grab some lettuce, and have dinner!" Although in cases like these Ms. Waters uses very, very thin dried spaghetti, she generally prefers fresh, homemade pasta. "Lasagne made with thin, thin fresh noodles doesn't taste like anything you've ever had before," says Ms. Waters about the recipe from the book.

Smoked Chicken and Pasta Salad

- 1 to 1-1/2 pounds smoked young chicken
- 2 dozen garden radishes
- 2 Gravenstein or McIntosh apples
- 3 large handfuls rocket leaves
- 1/2 to 3/4 cup virgin olive oil
- Balsamic vinegar
- Coarse mustard
- Lemon juice
- Salt and pepper
- Tagliatelle for 4

BONE THE CHICKEN and shred the meat. Thinly slice the radishes. Quarter, peel, core and thinly slice the apples. Remove any large stems from the rocket and cut the leaves in 2 or 3 sections. Keep everything chilled. Make a lively vinaigrette to taste with the virgin olive oil, balsamic vinegar, mustard, salt and black pepper.

Cook the pasta, drain and toss in a large bowl with 4 to 5 tablespoons virgin olive oil, salt and pepper. Let it cool. Just before serving, mix it with all the other ingredients and dress with the vinaigrette. Serves 4

Variation: Substitute smoked duck, smoked trout or smoked sturgeon instead of chicken.

Herb Flower Pasta

NOT ONLY ARE herb flowers beautiful, but the flavors are exquisite. They have the flavor of the herb leaves, but a more delicate version—floral and perfumy. Some even have a nectarlike sweetness. There is a time in the garden when many herbs are flowering at once. In the San Francisco area this is usually near the beginning of July. The exact proportions of herbs in this dish are not important; what matters is freshness and variety.

PLUCK THE BLOSSOMS from all the different herbs you have. Make green pasta with the leaves of thyme, rocket, hyssop, marjoram, basil, sage, parsley, chervil and sorrel. Chop them very fine and blend into the egg when making the pasta dough. Four or five tablespoons of herbs per egg is a good ratio. Make the pasta in the usual way, roll very thin and cut into taglierini noodles.

Make an herb butter with minced parsley, chives, chervil, basil, finely diced shallots, butter, salt and pepper. Cook the herb noodles, and toss with the barely melted butter. Strew the dish of pasta with flowers and serve.

Variations: Serve regular pasta dough, rolled and cut very thin, in a sauce of shallots, cream and mixed chopped herbs. Fine noodles sauced with finely chopped fresh mint, cream, salt and pepper have a delicate flavor. Try any herb in a cream sauce.

Grilled Artichokes, Pancetta, Thyme and Tagliatelle

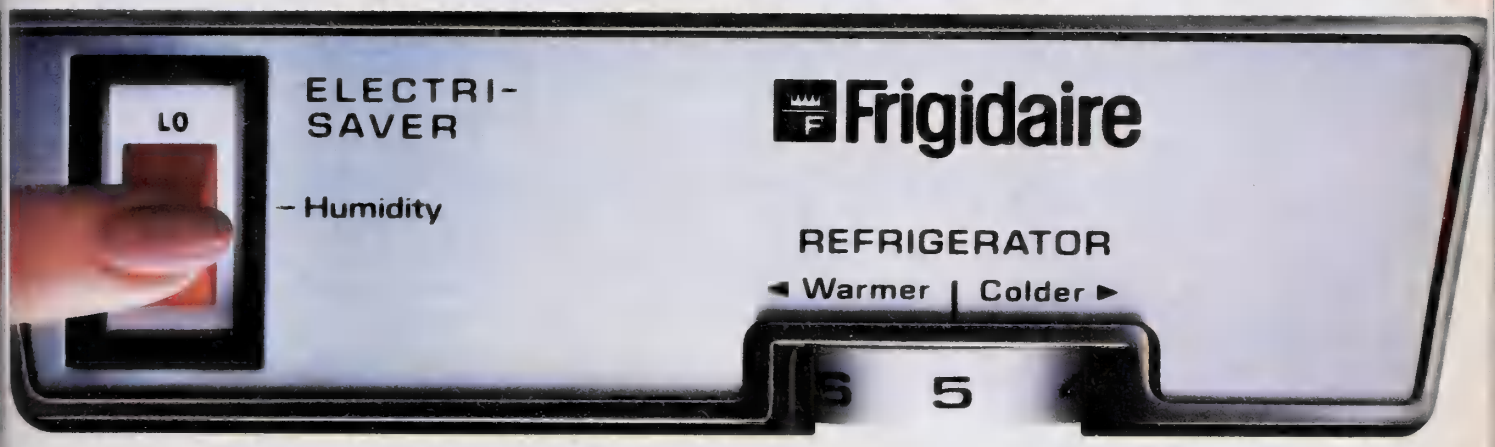
- 2 pounds tiny artichokes
- 8 tablespoons virgin olive oil
- Salt and pepper
- 1/3 pound pancetta, sliced
- A large bunch fresh thyme
- Tagliatelle for 4

TRIM THE ARTICHOKES of the outer leaves, leaving just the pale, tender inner leaves and the heart. Cut them in half and marinate in 5 tablespoons olive oil for an hour. Season the artichokes with salt and pepper and grill them over a charcoal fire until browned and tender. When cool, cut the halves again into quarters. Cut the pancetta slices into lardoons and brown gently. Stem a large handful of thyme leaves.

FRY THE PANCETTA, thyme, and artichokes together in the remaining olive oil and pancetta fat until thoroughly hot. Cook the pasta and add to the artichokes. Toss everything together, season with black pepper, and serve. These grilled artichokes are really delicious and by themselves make a great hors d'oeuvre. Serves 4.■

FROM THE BOOK *CHEZ PANISSE PASTA, PIZZA & CALZONE* BY ALICE WATERS. PATRICIA CURTAN

WHAT'S MORE LOGICAL THAN SAVING MONEY?



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A great idea, until you get the bill for it.

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But saving money isn't the only logical reason you should consider buying a Frigidaire refrigerator. Another is preserving your food.

For example, on a number of our side-by-side and top-freezer models, there's what we call a "Food Life Preserver" section. It has three special drawers based on one simple principle: all foods are not created equal. Each requires different conditions to stay its freshest.

That's why it's cold enough in our Meat Tender to keep meat fresh for up to seven days. While it's a little less cold in the vegetable drawer, so nothing prematurely wilts.



The third drawer is for special foods you'd rather not wrap. It seals air out, moisture in, and keeps uncovered food fresh for days.

Actually, when it comes to logical ideas, no matter where you look on a Frigidaire refrigerator, you're bound to find one. From the textured steel doors that hide fingerprints and resist scratching to a feature like Ice-N-Water through the door



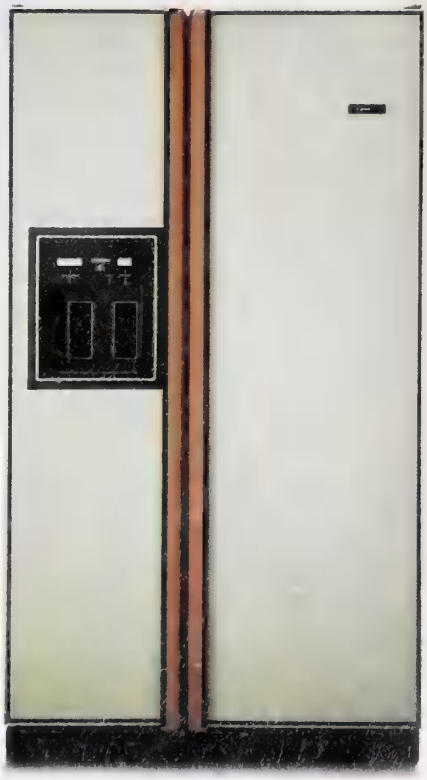
(why open the freezer, just for ice, and lose all that energy?).

The only logical idea you can't see is the Frigidaire Quality Test Track. It's back at our factory, where every refrigerator goes through a 3½ hour performance test. It's the kind of quality control that gives all our appliances a reputation for being so reliable.

So if you want to preserve your food, and your money, look at the Frigidaire Frost-Proof line of refrigerators. Once you do, logic should dictate your decision.

Frigidaire

Logical ideas that last.



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1. Combine flour with salt and pepper. Lightly dredge pork chops in flour.
2. Heat half the butter and oil in large skillet. Sauté half the chops for 5 minutes on each side. While chops are cooking, put some thyme under each chop so herb will stick to meat. Remove chops and keep warm.
3. Add the remaining oil and butter to skillet and cook rest of chops the same way. Remove and keep warm.
4. Using same skillet, sauté apples for 2 to 4 minutes, or until soft but not mushy. Arrange chops and apples on serving dish.

Raspberries and Cream

- 1 cup heavy cream
- 1/4 teaspoon vanilla extract
- 1 tablespoon sugar
- 2 pints fresh raspberries

1. Whip cream, vanilla and sugar until it forms soft peaks. With spoon, stir in a quarter of raspberries, crushing them. (Cream will become pink.)
2. Arrange remaining berries in 4 small serving bowls and top with raspberry cream.■

QUICK COOK

Continued from page 120

Salad of Young Lettuces

Allow a handful of young lettuces, such as Bibb, Boston, salad bowl or ruby, per person

Light vinaigrette (makes 3/4 cup):

- 3 tablespoons Japanese rice vinegar
- 1/2 cup safflower oil
- Salt and pepper to taste
- 1 tablespoon finely chopped parsley

1. Arrange lettuces in large salad bowl.
2. In small mixing bowl combine all ingredients for vinaigrette. Stir well and pour over lettuce. Toss and serve.

Thyme-Sautéed Pork Chops With Apple Slices

- 1/2 cup flour
- salt and pepper to taste
- 8 extra-thin (1/2-inch-thick) loin pork chops
- 4 tablespoons (1/2 stick) unsalted butter
- 4 tablespoons olive oil
- 16 sprigs fresh thyme, or 2 tablespoons dried thyme
- 2 Granny Smith or McIntosh apples, unpeeled, cut in 1/4-inch slices



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LIVING WELL, LOOKING GOOD

PARSLEY, SAGE, ROSEMARY, THYME AND MORE ARE YOURS WITH A YEAR-ROUND WINDOWSILL HERB GARDEN

By JOANNA BROWN

I have always felt that growing one's own herbs—even on a windowsill—was more than merely a culinary treat. Which, I must quickly add, is not *mere* in any way. Just try making pesto with dried basil, or compare the gray-green flakes of dried parsley to the springy crunch of a freshly picked sprig.

To be sure, culinary reasons abound, but what I find equally rewarding about the presence of thriving pots of chives, rosemary or thyme is their continuity with the past. For, after all, herbs come to us from our ancestors unchanged, and seemingly impervious to modern improvements.

Today's thyme is the same herb the Greeks used on their altar fires to purify a sacrificial offering. And Shakespeare, whose Oberon knew "a bank whereon the wild thyme blows, where oxlip and the nodding violet grows," could find the selfsame thyme today. In fact, he could find it in an Elizabethan garden named for him at the Brooklyn Botanic Garden, which will hold its annual festival on June 19. "The festival has activities for children as well as adults—something we're really quite expert at, since our children's garden is celebrating its seventieth anniversary this year," says Mary Carmel Sullivan, caretaker of the Shakespeare Garden and an instructor in the Brooklyn Botanic Garden Education Department.

Through her work with the Shakespeare Garden, Ms. Sullivan has become highly skilled in growing herbs at home. "The first thing you must be aware of is that herbs love sunshine," she warns. "They must have a sunny window and a place where they can get fresh air—like a partly opened window—at some time during the day."

The Brooklyn Botanic Garden recommends the following herbs if you have five hours of direct sunlight: rosemary, sage, thyme, chives, oregano, dill, coriander. Less than five hours but not shady: tarragon, mint, lemon balm, sweet cicely, parsley.

Ms. Sullivan has had great success growing parsley on her windowsill: "Even though parsley is readily available in the market, I enjoy having it right here to pick a fresh sprig for a broiled fish, or to use as a breath freshener, or even to make into an astringent mask for my face. I mix two tablespoons of yogurt with a teaspoon of finely chopped parsley, and leave it on for five minutes. It's very refreshing.

"Rosemary will also thrive in a pot. If you leave it outdoors in the summer, though, it's a little tricky to bring indoors; it doesn't like drafts. Even if your rosemary plant dies, however, it still looks fine. I try to keep it around and pick off the dried leaves as I need them; they taste delicious.

"Even perennial herbs need a resting period over the winter, so when you bring them into the house, you're pushing them hard, and sometimes they don't make it. But my theory is, it's always worth trying."

The Brooklyn Botanic Garden prints a series of valuable, illustrated handbooks on all aspects of gardening. Each handbook is $2.25 plus 80 cents postage and handling for one handbook, 10 cents for each additional one. New York City and State residents must add appropriate sales tax. A free catalog of handbooks is available on request from Plants & Gardens, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, NY 11225. Phone: (212) 622-4433.

An excellent source for culinary herbs—they have 300 or 400 varieties—is Catnip Acres Farm. Most herbs are available in seed packets; many can also be shipped as plants. A complete catalog is available for $1. Write Catnip Acres Farm, Christian St., Oxford, CT 06483. Telephone: (203) 888-5649.

One of the books recommended by the owners of Catnip Farms is *Park Success With Herbs,* a basic text on growing, harvesting and cooking with herbs. Lavishly illustrated in color, it's available only through the George Park Seed Company ($9.95, plus 95 cents postage, Greenwood, SC 29647). Rosemary Louden, coauthor of the book, finds that she uses herbs throughout the day in a variety of ways.

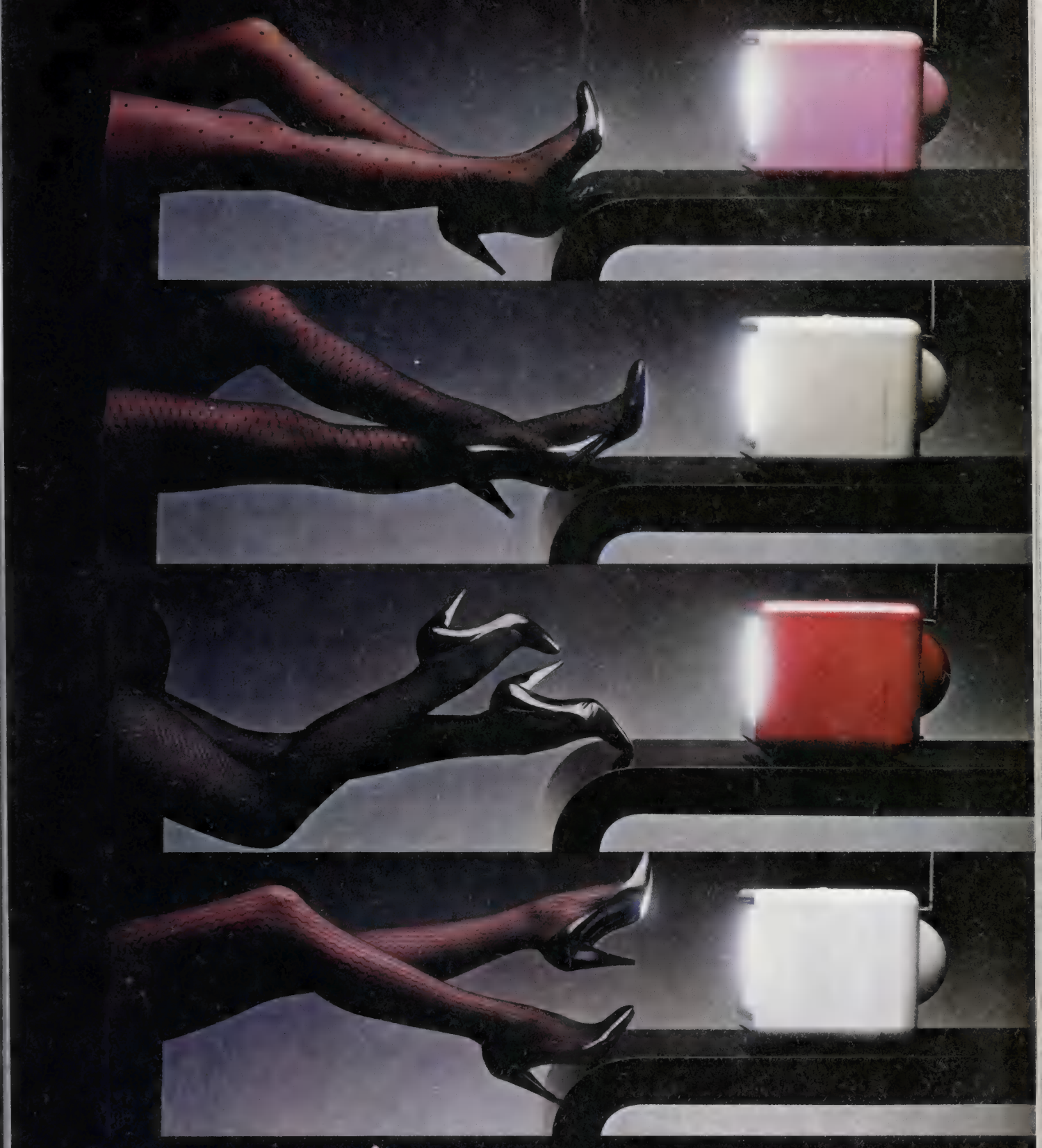
"If my mouth feels stale, I'll rub fresh mint or sage over my teeth," she says. "If the flies are bad when I'm gardening, I'll lightly crush a piece of penny royal and tuck it behind my ear or stick it in my hat brim. It seems to discourage insects.

"To make an herbal hair rinse, put one quarter cup of fresh herbs or three tablespoons dried in a ceramic or glass container—never metal—and add three cups boiling water. Let it steep for several hours, then strain thoroughly and store in the refrigerator. I like to make a very strong infusion and store it in a glass jar. When I need it, I take one half a cup and add an equal amount of warm tap water. Incidentally, the herbal rinse is always the final one—you don't rinse it out.

"I also like to make herbal sachets for my bath. A good combination is lavender, rose and lemon verbena wrapped in gauze and dropped into bath water or hung right under the running tap. If you liberate dried herbs in the tub, it makes a dreadful mess, so be sure to tie them up carefully. In summer, I'll also put fresh leaves in my bath—one of the scented geraniums—rose, mint or citrus-scented are delightful. Whenever I can, I use fresh herbs rather than dried."

The man who for the past 16 years has been in charge of the herb garden at the Brooklyn Botanic Garden, Ber-

(Continued on page 204)



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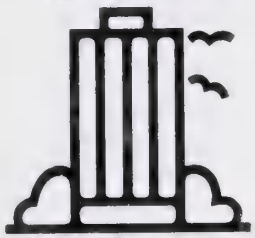
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WHY REAL ESTATE IS ALWAYS A WISE INVESTMENT

"When was the last time you heard of a real estate investor selling his property for less than he paid for it?"

By ROBERT BRUSS

Whether you are buying your first home or your umpteenth, always look at your realty purchase as an investment. Emotional decisions have no place in real estate, even in home purchases.

"Every person who invests in well-selected real estate in a growing section of a prosperous community adopts the surest and safest method of becoming independent, for real estate is the basis of wealth." When Teddy Roosevelt made that statement, our nation's real property was worth far less than today.

Of course, not all real estate goes up in market value. The secret is to anticipate which property will increase in worth: Select only well-located realty. That means buying real estate where people want to live and work, even though that property costs more than poorly located property.

There are two key factors in successful real estate investing: *1)* understanding the inherent value of land and the added value of improvements constructed on that land, and *2)* understanding how the dynamic tax consequences of real estate ownership lead to profit. *Land plus tax benefits are the first secrets to unlocking the door of real estate profits.*

How are real estate profits earned? One way is from the rise in property values that have done better than most other investments in keeping ahead of inflation. Many realty investments, especially single-family homes, have appreciated faster than the inflation rate. As a result, most homeowners realize their residence is their best investment.

Although many property profits have been made investing in vacant, raw land, the chances of earning high profits are slim. Just to break even, vacant land must appreciate in market value at least 30 percent a year. The reason is that the owner must pay property taxes (usually 1 to 3 percent of value), mortgage interest (perhaps 12 percent, usually financed by the seller because banks and other mortgage lenders regard land mortgages as too risky) and real estate sales commission upon resale (5 to 10 percent of the sales price). He must also take into consideration lost income on the down payment's cash investment (10 to 15 percent a year) and inflation.

Any monetary investment involves four key variables that are interrelated:
1. Safety—the primary factor most people consider when making any investment. The investments considered safest by most people are U.S. Savings Bonds, bills, notes and other federal government obligations. These securities offer virtually 100 percent safety of principal because the chances of the government's failing to repay these debts when due is practically nil. But such obligations rarely show increase in value, other than accumulated interest (rarely as high as the inflation rate).

Next in order of safe investments are the various types of insured savings accounts and certificates of deposit offered by savings and loan associations

(Continued on page 142)

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REAL ESTATE

Continued from page 138

and banks. These accounts are now insured by federal government agencies up to $100,000.

Even though it is considered admirable to save money in savings accounts and similar savings instruments, the big drawback for savers is that these accounts offer little or no appreciation in value. In fact, the dollars in such accounts depreciate in value when you consider that the interest paid on savings accounts and certificates is sometimes less than the inflation rate.

Well-located, sound real estate is not going to disappear, as can the value of dollars put into savings accounts. Neither will real estate values be lost because of inflation. In fact, property values tend to increase at a pace at least equal to the inflation rate. Most homes have appreciated at a rate far greater.

When was the last time you heard of a real estate investor selling his property for less than he paid for it? The reason real estate holds its value and is not subject to wild fluctuations is that it is a scarce commodity in limited supply. To be more precise, well-located real estate is limited. There will never be any more of it. As population increases, value of well-located land increases too. Unless a real estate owner *must* sell his or her property very soon after purchasing it, it is very rare that money is lost on realty investments.

2. Real estate offers both upside and downside potential for change in market value. Fortunately most good real estate goes up in value. But there are exceptions such as poorly located property that is away from growing areas or in high-crime areas. Another way realty can lose value is by neglect. It must be properly maintained to avoid a loss in market value.

The market value of every specific real estate parcel depends on the demand for such property as well as the available supply of similar parcels. Since well-located land is in limited supply, values go up as demand increases. The better the location, the greater the potential for appreciation.

Real estate values traditionally rise at least 3 percent a year, good times or

bad. But due to runaway hyperinflation in the late 1970s, property value increases of 20 to 30 percent a year became commonplace.

Unimproved land values, however, usually increase at a much slower pace unless the land is located on the very fringe of development. That is why it is essential for real estate land investors to check market value trends for the immediate area before any vacant property is bought. Real estate agents usually have ready access to statistics on recent sales prices in the vicinity.

But watch out. Just a block or two in distance can make a big difference in the rate of market value appreciation. Do not be fooled by statistics. Location is the key to successful realty investing. If a property is offered at what looks like a very low price, there may be a very good reason. Find out why before, rather than after, you buy.

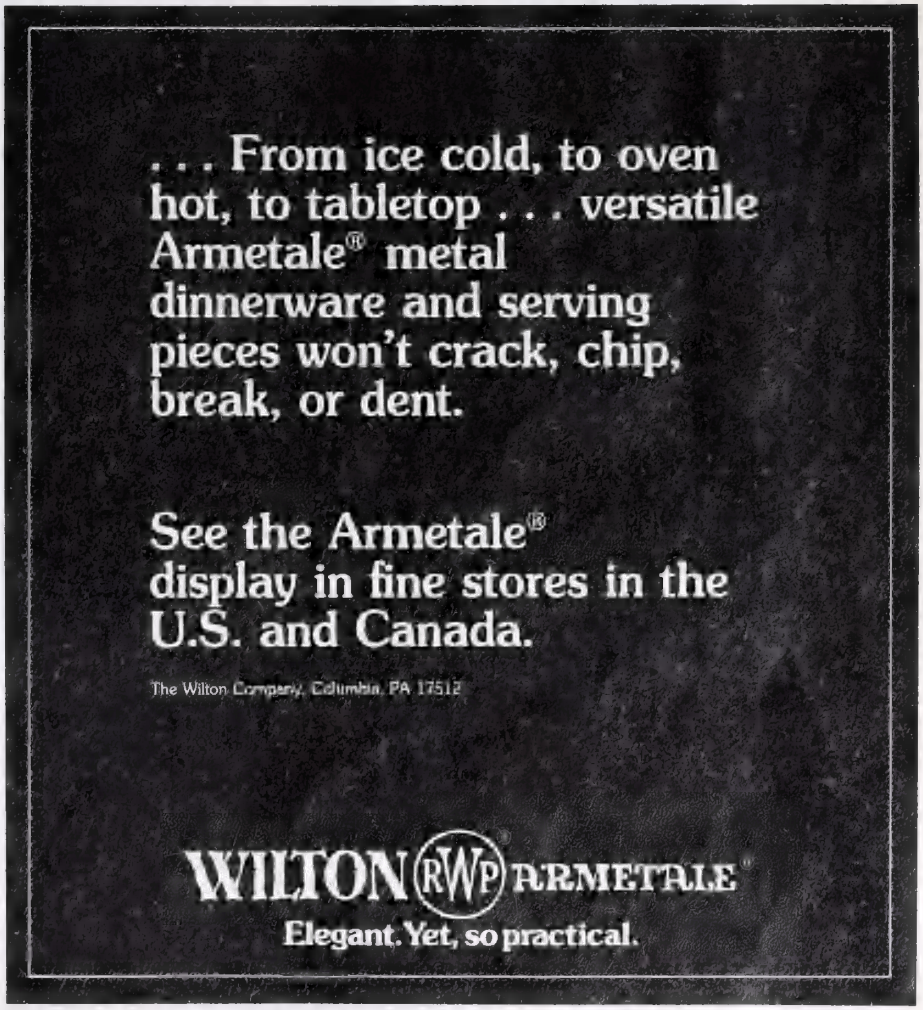
3. Yield means the annual return from the purchased asset. For example, a passbook savings account might earn 5½ percent annual interest.

Sound real estate investments far surpass any other type of equity investment for consistent total yield, commensurate with safety and liquidity. However, the yield in real estate is not a fixed amount. Rather it is the sum of at least two components: *a)* the net income (or loss) produced by the property, and *b)* the income tax dollar savings resulting from the tax deductions for the property. Income tax dollar savings often increase the investor's annual real estate yield by 3 to 20 percent, sometimes more, depending on the owner's income tax bracket.

4. Liquidity is defined as the time delay required to convert an asset into cash. For example, common stocks listed on the New York Stock Exchange are considered relatively liquid since they can be sold and converted into cash within three or four days at most. But the "cost" of that liquidity is that the stock is sold at its market price on the day of the sale, and the investor has no control over what that price will be. Many people think real estate's biggest drawback is its lack of easy liquidity. Real estate certainly is not as liquid as a savings account. But there is another aspect to real estate liquidity.

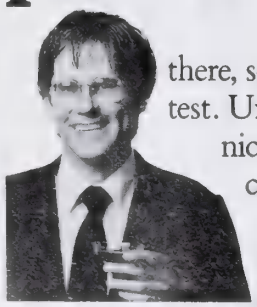
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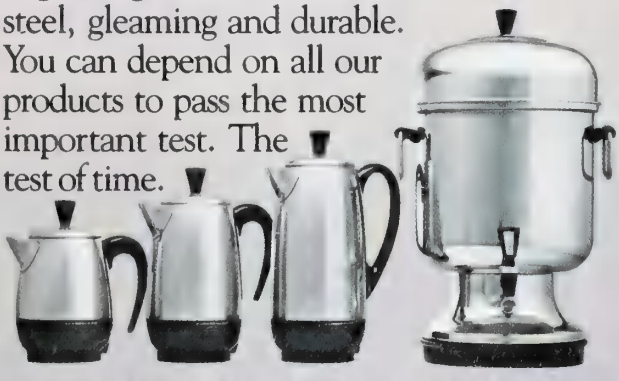
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TOM YEE

The Five-Year Decorating Plan

Beautiful decorating schemes don't just happen, they're carefully orchestrated. Here's how you can start right now to achieve your own great style.

The rooms you long for can be a reality if you give yourself a five-year plan that builds on groundwork you establish now. To start: Assess your rooms in relation to your lifestyle; determine where you're going to spend your decorating dollars; decide the mood you want to establish. You can't make all the decisions now (available furniture and fabrics will change), but you can choose color schemes, furniture arrangements . . . what you'll add when. That will keep you right on course—and give you rooms you'll love living in for all five years and beyond. Each stage of this plan is attractive, and you could stop after year one if you like a spare look. The town house apartment shown here is in its inviting first stage. John L. Harrison, director of design for Shillito Rikes in Cincinnati, created it for a young professional couple who wanted their home to be "spirited, relaxed and make a statement of style in relation to their circa 1880 house." ►





In the first two stages the emphasis is on comfort and practicality

Think first how you'll use your rooms and what mood you want to establish. This couple could enjoy the luxury of having formal living and dining rooms and wanted each to be young, relaxed, not stuffy. "Relaxed means comfortable, and that means upholstered furniture," says John L. Harrison. Starting point for the living room and important for a first purchase: fine-quality sofa and club chairs. Fresh-looking white cotton fabric kept the price low. To build the style: a black coffee table, a wicker settee sprayed bottle-green, lots of pillows, a few family treasures. In the dining room (preceding page), expenditures were kept down with an old table lavishly skirted in inexpensive cotton, one of several Hexter fabrics used throughout. Folding chairs, sprayed periwinkle, can move outdoors later.

Add color in the third year. Yellow and blue walls make an immediate statement while playing up the architecture and linking the two rooms. Informal cotton swags finish off the windows of both rooms. Because this couple loves entertaining at meals, the dining room was finished at this stage. Armchairs invite guests to linger; benches at the windows add buffet seating. Living room chairs slipcovered in blue add color balance to the yellow walls.►

YEAR ONE: SOFA, CLUB CHAIRS, HENREDON; FABRICS, HEXTER; PAINTING, MILLER GALLERY; EVERYTHING AVAILABLE FROM SHILLITO RIKES

YEAR THREE: DESK AND CUPBOARD, FEDERATION ANTIQUES; BOTANICAL PRINTS, GREENWICH HOUSE; WICKER SETTEE, LORD & TAYLOR; VALANCE FABRIC, HEXTER; PAINT, TRU-VALU; DINING CHAIRS, HENREDON

1ST YEAR

Sofa, club chairs	*$4,838*
Coffee table	*$1,100*
Wicker settee	*$1,295*
Table skirts, dining, living room	*$229*
6 folding bistro chairs	*$156*
Pillows, fabric	*$220*
Console	*$1,310*
2 floor lamps, table lamps	*$315*





3RD YEAR

Paint	*$98*
Tole table lamp	*$325*
Swag fabric	*$231*
Plaster wall sconces, dining room	*$216*
2 Chinese wallpaper trunks	*$350*
2 botanical prints, living room	*$450*
6 dining chairs, fabric	*$5,280*

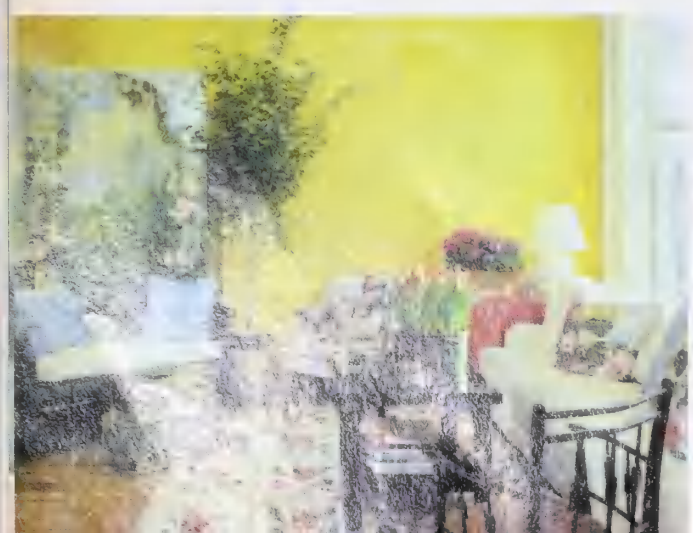
The Five-Year Decorating Plan

Year five. Here's when you can start having fun, bringing in the additions that will make your home highly individual. The grand extravagance in this room is the introduction of an expensive English cabbage rose chintz, used sparingly—on one new tufted chair and two pillows—for maximum effect. The ready-made rose-patterned dhurrie rug was found by chance (the one rug out of 100 its owners couldn't live without), bought in a size that could move comfortably to another house. The trompe l'oeil screen is the kind of crazy, wonderful object you'd find in an old shop—or ask a friend to paint. Final accessorizing comes at this point, too: a brass trivet table, more botanical prints. "The completed room reflects a sense of the history of the house," says Mr. Harrison, " but is still young and relaxed. It definitely belongs to strong, individual people who know what they want." (For tips on how to work out your own room plan, see page 185.) ■

YEAR FIVE TUFTED CHAIR, HENREDON. RUG, STARK. CHINTZ, LEE/JOFA. SCREEN, JAN WOLF. PAINT, TRU-VALU
FOR MORE DETAILS, SEE PRODUCT INFORMATION

5TH YEAR

Armchair . . $964
Rug $861
3 prints $375
Chintz fabric for chair, pillows $220
Flower painted folding screen $5,100







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REAL ESTATE

Continued from page 143

It is the refinance bonus. Except in times of extremely tight mortgage money, which real estate experiences cyclically, most good property can be refinanced to produce liquid cash.

After considering the four factors of any investment plus the special benefits of real estate, you'll find that property ownership comes out far ahead of alternative investments. Investors planning real estate purchases should, however, analyze these benefits as applicable to the specific property under consideration for purchase.

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GETTING HELP FROM PROS

When searching for a home to buy, consider engaging a professional realtor. It costs you nothing; the seller pays the commission. But chances are it will save you time. Knowing your interests, needs and taste, a realtor can "match-make" in a positive way and also make a sale for the client.

Realtors are fully licensed professionals who are ethically bound. Experienced ones can be helpful in narrowing the gap between the price being asked for property and the amount you'd like to pay.

If you're planning to move out of town or out of state, or to invest in property some distance from where you live, you'd be wise to enlist the aid of a national realty company. Century 21, a leading example, has 6,000 offices nationwide. Visit an office and tell a sales representative where you wish to buy. Your needs will be communicated to an office in or near the distant location. By the time you actually visit the area, the realty company will have lined up houses for you to see—an invaluable time- and energy-saver. —*The Editors*

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Under most standard policies, if loss to unscheduled personal property occurs, you will be paid the cash value of each item less depreciation. If you add special Replacement Cost Coverage to your policy, there is no depreciation loss and you can insure clothing and furnishings for what repair or replacement would cost at current prices—to the limit of your policy.

Most homeowner policies *do* set a limit on the amount of coverage for such personal items as jewelry, furs and silverware. For these as well as highly valued art objects, consider providing coverage under a separate Personal Articles Floater policy.

A floater offers protection against virtually every insurable risk, with only a few exclusions. Each item is individually scheduled, valued and insured for an agreed-upon amount.

To determine the type of policy that is right for your needs, you must know the value of what you own. Old silver you have inherited, an oil painting that hung over Grandmother's mantel—all could be more valuable than you think.

"Look closely at what you own," urges Karen Loud, vice president of Christie, Manson & Woods International, New York City. "You don't have to be a scholar to note differences between what you've got and what's being sold today."

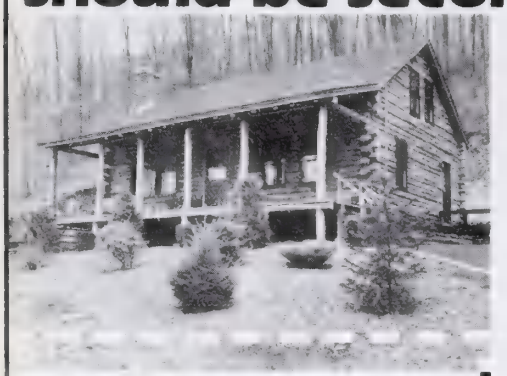
She urges seeking advice from local museums and historical societies if you are unsure of the value of a piece or a whole collection of pieces. Compare your pewter pitcher with similar pieces being sold at antiques shows, stores and auctions. That comparison will give you some clue to its current value.

"Despite the recent recession the value of antiques has skyrocketed—particularly Americana, 19th-century paintings, Victorian furniture and porcelains," says David Redden, vice president of Sotheby Parke Bernet, New York City. "Your best protection is to have your pieces appraised—and not just once. Review them every three years; reappraise them every five."

With offices in major cities nationwide, firms like Sotheby's and Christie's offer in-home appraisal visits for as little as $250. But if you're concerned about only one or two major pieces, you can send detailed snapshots to either firm for advice. Or you can check with local antiques and art dealers for the names of reputable appraisers.

Says Karen Loud: "Don't dismiss things as being unimportant until you investigate." Talk to a pro to find out for sure, then be certain you are adequately insured so that if these pieces are lost or damaged, you can collect what they are worth at the time. ■

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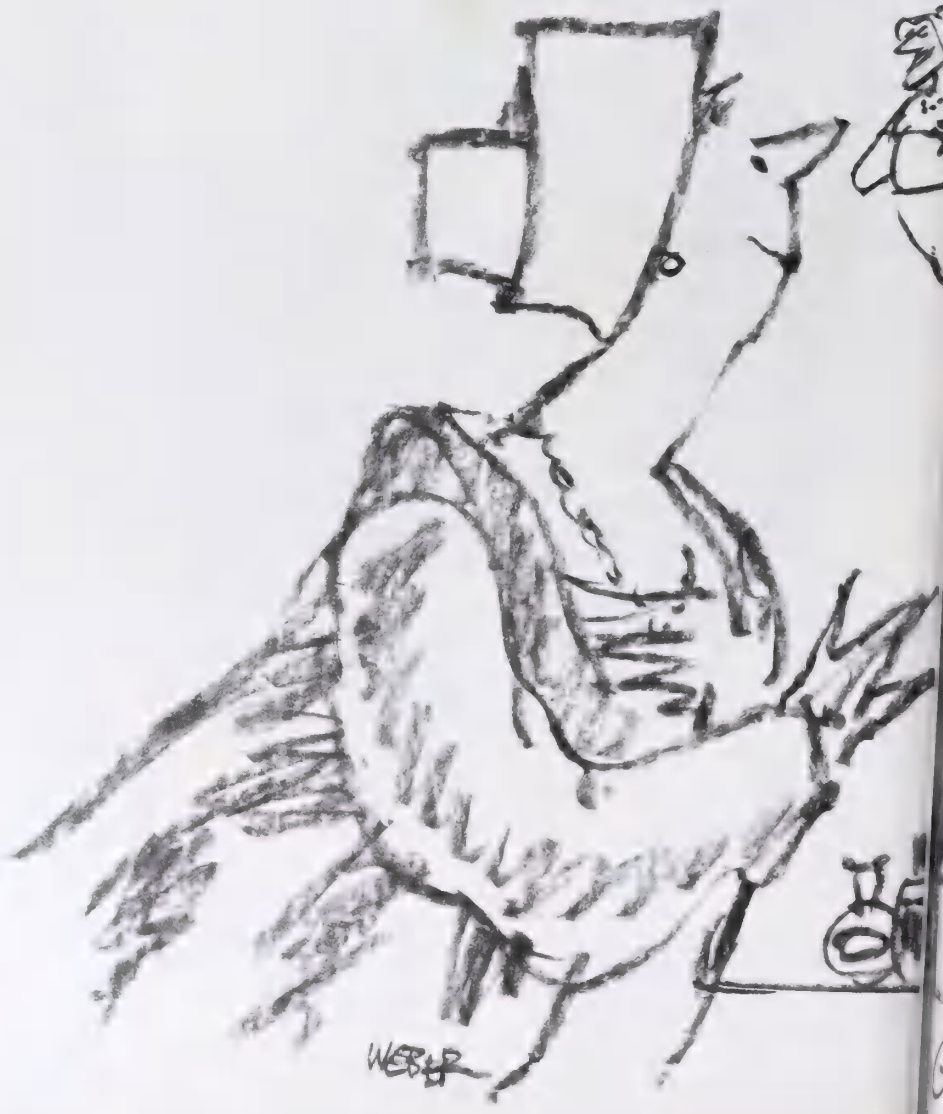
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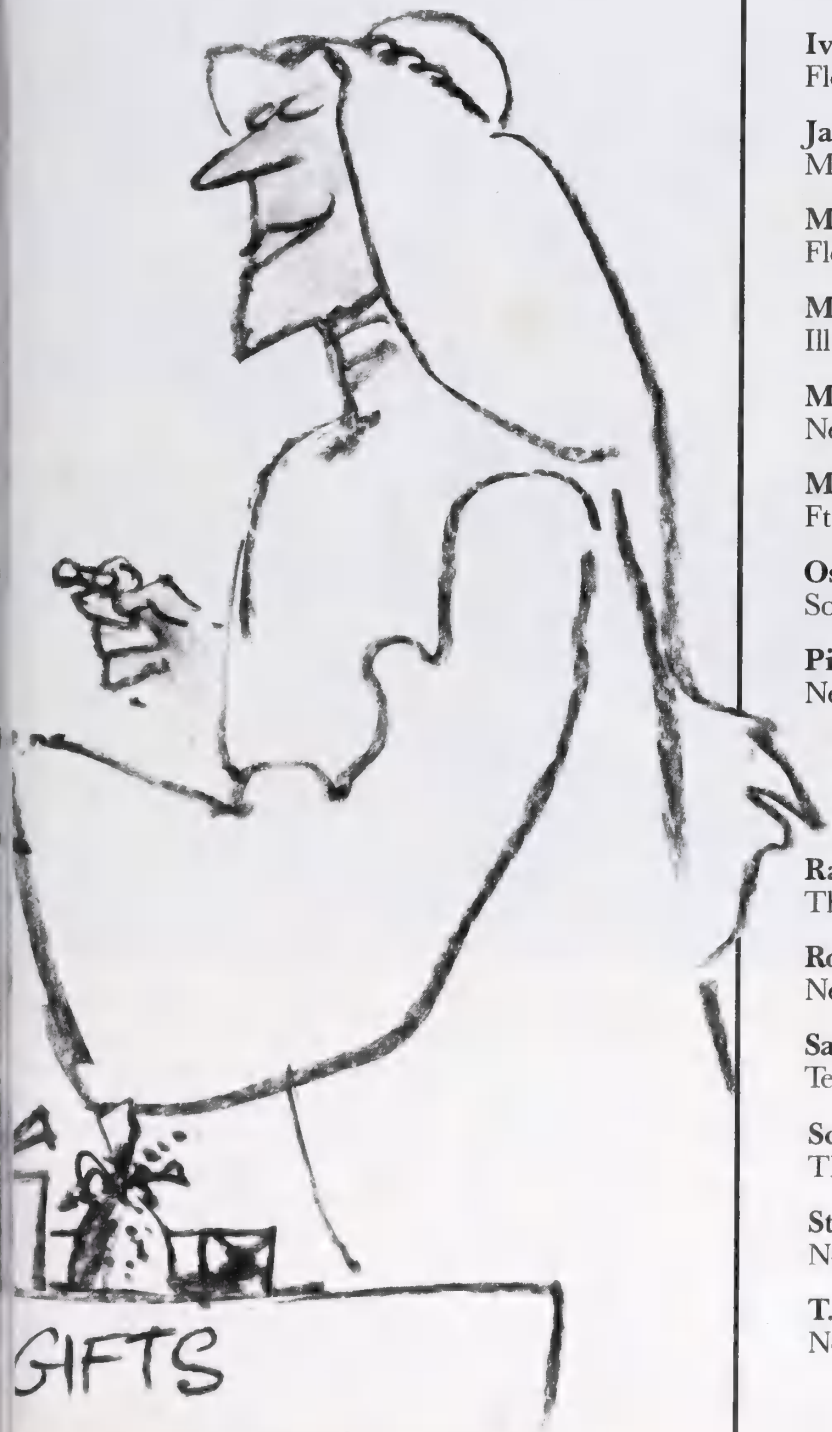


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AMERICAN EXPRESS

Three Great Looks To Help You Find Your Style

If modern's your choice, think streamlined: tone-on-tone color, furniture with the impact of sculpture





Four white walls, no architectural detail, a low ceiling, one big expanse of windows, a concrete floor screaming for carpet—it's a room you've seen hundreds of times. And chances are it's one you'll be decorating at least once in your life, whether it's in a luxury apartment building, such as this one in The Grand Ohio Building in Chicago by Skidmore, Owings & Merrill, or is "extra" space over the garage or in the basement of a house you may own one day.

On these pages we show you three wonderful ways to make it look like home—modern, traditional or country—without making a single structural change. The transformation was worked by interior designer Robert K. Lewis, using tools of his trade accessible t everyone: color, pattern, texture and furniture ava able in stores across the country, most by Drexel Her tage Furnishings. "When a room has no architectur to give you the feeling you want, you can create it wit what you put into it," says Mr. Lewis.

In each scheme, Mr. Lewis has used the identica floor plan and the same basic upholstered pieces: small-scale modular sofa and a club chair. Then h selected an important storage piece (always tall t visually raise the ceiling), dining table and seatin coffee table, window treatment, carpeting, color an finishes that capture the essence of each style.

The room shown here is as modern as today-



ophisticated, pared down, streamlined to add spa- iousness. Impact comes from an interplay of neutrals, aried in texture for interest: ribbed cotton for the sofa, eavy textured wool for the carpet, sleek lacquer for e wall system, coffee table and dining chairs. "The ajor furniture is close in value so there's no contrast," ays Mr. Lewis. "The ivory chairs therefore become culptural." ►

HAMOIS LACQUER WALL SYSTEM AND COFFEE TABLE, THE ET CETERA COLLECTION Y DREXEL. ARMLESS UNITS GROUPED AS SOFA, LACQUER AND LEATHER DINING HAIRS, CONTEMPORARY CLASSICS COLLECTION BY DREXEL. UPHOLSTERED ARM- HAIR, HERITAGE UPHOLSTERY COLLECTION. WHITE WOOL CARPET BY SAXONY. ARBLE DINING TABLE, CHROME/GLASS END TABLE, PAPERED TRUNK TABLE, AN- QUE SAKE BOTTLES, MARSHALL FIELD'S HANDMADE CERAMIC AND STONEWARE CCESSORIES, INCORPORATED GALLERY.

Neutral-on-neutral, a spectrum of textures
The sofa . . . tailored in ribby cotton
Camel wool chair, a warmer beige
Travertine dining table . . . sleek finish
Classic dining chairs, ivory to stand out
Coffee table . . . reflective to belie its size
Wall unit, vertical interest, slick lacquer
Heavily textured wool carpet underfoot
Vertical blinds complement the clean look

Three Great Looks To Help You Find Your Style

TRADITIONAL

Furnishings are elegant, with a sense of the past. But the spirit is young, fresh—very up-to-the-moment.

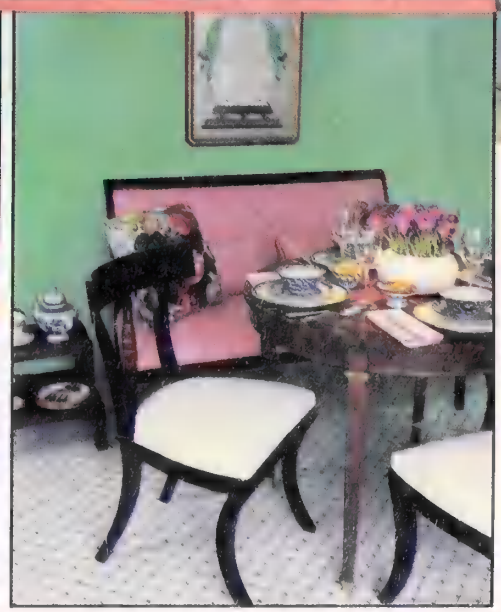
What gives *any* room a sense of tradition? Furniture that's been much-loved for many years, the addition of warm and welcoming pattern, color accessories with a romantic bent. The furniture here is all new, influenced by the old, its styles and finishes so deftly mixed that each piece looks as if it may have been acquired over generations. Black-framed Empire pieces—a settee, dining chairs, a pull-up armchair—are clean and straightforward, their dark frames adding crisp contrast. Flowering chintz that slipcovers sofa units brings in color and pattern, the mood enforced by Audubon prints, Chinese porcelains, floral tapestry. At the windows, a masterful finishing touch: shirred chintz panels that are properly traditional, but bold enough to stand up to an expanse of glass as big as this.►

BLACK LACQUER DROP LEAF TABLE WITH CHINOISERIE DECORATION, EIGHTEENTH CENTURY CLASSICS COLLECTION BY DREXEL. EXTENSION GAME TABLE USED AS DINING TABLE, EBONY LACQUER GAME TABLE CHAIRS WITH OFF-WHITE SILK FABRIC, GAME TABLE ARMCHAIR WITH ROSE FABRIC, GILT-TRIMMED EBONY LACQUER SETTEE, TALL MAHOGANY BAR CABINET. THIS TABLE USED AS COFFEE TABLE. ALL FROM THE GRAND ISLES COLLECTION BY HERITAGE. BLUE ROYALE CHINA, TENDER CHINA, ALLEGRO CRYSTAL, WATER GOBLETS BY KNOX CRYSTAL.

Fresh, pretty color picked from a flowering chintz
With darker walls, a lighter, small-patterned carpet
Big romantic blooms give sofa a traditional look
White linen-upholstered chair contrasts blues, greens
A handsome game table for dining
At tableside, a settee and chairs in ebony and gilt
A classic tray table to pull up to the sofa
Mahogany bar cabinet for storage and a vertical thrust
Chintz window panels continue pattern interest







Three Great Looks To Help You Find Your Style

COUNTRY

Furniture with a mix of origins, sophisticated forms in rustic finishes—that's country with a city slant



Here's a room that would be right at home in the country, but is every bit a city sophisticate. No cozy little make-believe cottage this; everything about it is big, bold, graphically strong and absolutely appropriate to the type of building in which it's situated. "This room feels more intimate and enclosed than the previous two," explains Robert K. Lewis, who focused on brick-red and pine with the same values to create a strong-colored shell, splashed here and there with brightening white. An entire wall of adjustable wooden shutters creates "the warmth you would get from a wall of paneling; they function better than almost any other treatment in a contemporary space." The fact that they span the wall, not just the glass, is important. "The semitransparent plane in front of the glass expands the sense of space."

For furniture Mr. Lewis chose curvaceous Queen Anne-inspired dining chairs, an English antique pine dresser and coffee table, a dining table reproduced from an antique chair table. Brass-studded leather [illegible] are English; the wallpaper panel over the sofa, French. Architectural fragments are American, chosen for both their primitive and sculptural qualities. "In a room like this you can mix all kinds of pieces—I think that's the direction country decorating is taking." ■

Brick-red creates a warm shell, white adds zip
Sofa matches walls, brick with white dots
More brick for the upholstered chair
Tilt-top dining table replicates an antique
For seating, Queen Anne-inspired chairs
The coffee table . . . big, bold, pine
Antique dresser, plate rack for vertical accent
Sisal carpeting for casual, crunchy texture
Gutsy pine shutters bring country to city



QUEEN ANNE-INSPIRED DINING CHAIRS, CONNOISSEUR COLLECTION BY HERITAGE. UPHOLSTERED ARMCHAIR, HERITAGE UPHOLSTERY COLLECTION. ARMLESS CHAIRS USED AS SOFA, DREXEL CONTEMPORARY CLASSICS COLLECTION. MOHAIR THROW, WOOL-WORKS. ROUND TILT-TOP DINING TABLE, ANTIQUE PINE DRESSER AND PLATE RACK, TWO WHITE PORCELAIN FOOTBATHS, A PAIR OF LEATHER AND BRASS TRUNKS, MARSHALL FIELD'S PINE COFFEE TABLE, WHITE PORCELAIN PITCHERS, WHITE PIERCED FRUIT BOWL, TWO PAIRS OF WALNUT CANDLESTICKS, MIKE SELL ANTIQUES. CLAIRHILL SILVER-PLATED FLATWARE AND BENNINGTON SILVER-PLATED BEAKERS, BOTH FROM ONEIDA SILVERSMITHS.

FOR FLOOR PLANS OF THIS ROOM, SEE PAGE 186.

FOR MORE DETAILS, SEE PRODUCT INFORMATION.

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CARIN RILEY

YOUR FIRST PARTY: *Everything You'll Need*

When pressed for time emphasize presentation instead of preparation—easy to do when you plan ahead and assemble a party wardrobe. Look for things that will serve more than one purpose. And nothing could be a better color choice than white. It's stylish and a great mixer with anything.

Top shelf, left to right: pots, Marimekko for Pfaltzgraff; ring mold, Dansk; tureen, Pfaltzgraff; quiche dishes, Royal Worcester; pitchers, Marsh. First shelf: tall glasses, Anchor Hocking; all-purpose glasses, Wheaton; decanters, ice bucket, Lenox; carafe, Anchor Hocking; tumblers, Waterford; wine glasses and flutes, Cristal d'Arques. Second shelf: soufflé dishes, Dansk; platter, Royal Copenhagen; sterling serving pieces, Gorham; vases, Lenox; soup bowls, Marimekko for Pfaltzgraff; platter, coffee and tea pots, Villeroy & Boch; china, Lenox. Third shelf: trays, Import Specialists; mugs, Marimekko; napkins, Le Jacquard Français; flatware in caddie, Oneida; footed plate, West Virginia Glass; votive candles, Lenox; trays, Lillian Vernon; pitchers, Cristallerie Zwiesel; candles, Lenox. Bottom shelf: covered jars, Anchor Hocking; placemats, Le Jacquard Français; bowls, Pfaltzgraff; punch bowl, West Virginia Glass; wine carrier, Import Specialists; towels, Ulster Weaving. Shelving, Conran's.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

YOUR FIRST PARTY

Take-out foods with clever touches for no-work luncheon and dinner buffets



Behind the dining table buffet (right) a counter holds set-ups for pre-lunch drinks and all of the dessert makings so guests can help themselves (above).





For Peri Wolfman and her husband, Charley Gold, sharing dinner with friends is an important part of their busy life (which includes four boys, ages 13 to 19). Their plan for easy entertaining works smoothly because everything is set out before guests arrive. "Help yourself" buffets hold healthy dishes that can be assembled quickly or even brought in from neighborhood shops so hosts can be part of the festivities, too. New York fried chicken is the star of this luncheon



above); the corn chowder that pre-
edes it was made ahead. The din-
er (bottom left) is a tantalizing
east of store-bought foods includ-
ng pasta crescents, smoked mozza-
ella slices and sun-dried tomatoes.
art of what makes dinner at Peri
nd Charley's so much fun is the
ay it's served. Guests help them-
elves to one of the "wall hang-
ngs"—trays with flatware tied to
ach; individual wine carafes are
pped by glasses. Tableware from
Volfman, Gold & Good Co.►

LUNCHEON MENU

Pasta crescents stuffed with pesto or wild mushrooms in tomato cream sauce
Smoked mozzarella and sun-dried tomatoes Green beans with vinaigrette
Parmesan cheese and pignoli nuts as condiments Wine Baguettes

DINNER MENU

Corn chowder
New York fried chicken with honey mustard and honey butter
Sourdough bread Cherry tomatoes
Dessert: chocolate chip cookies, lemon sorbet in lemon shells, coffee



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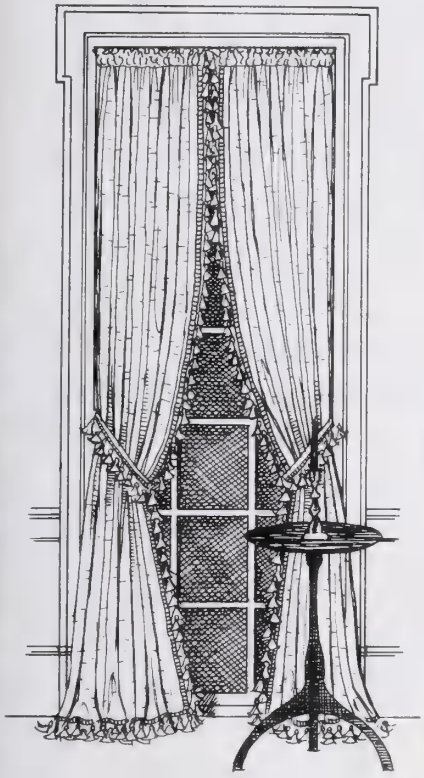
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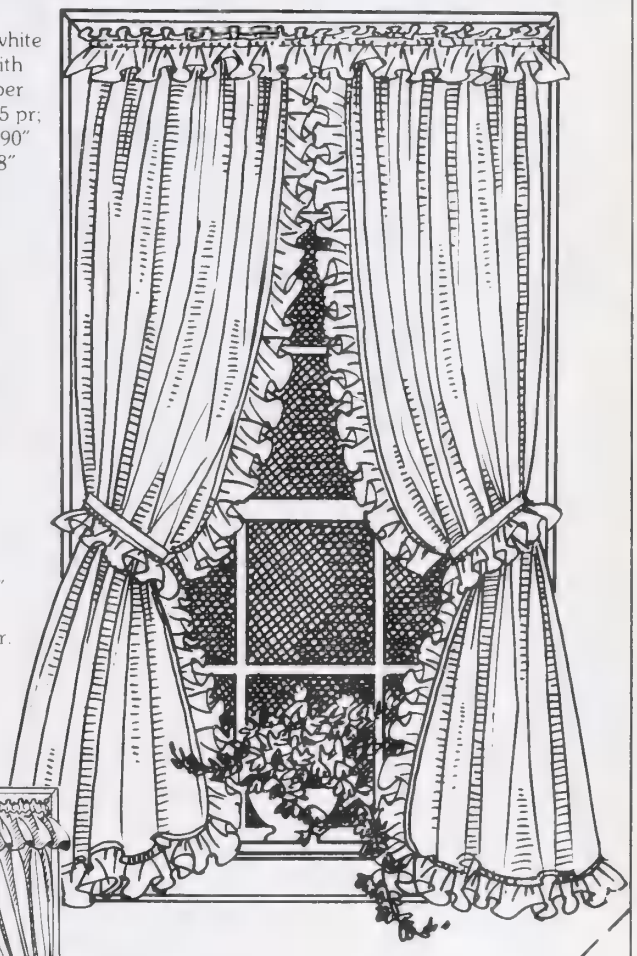
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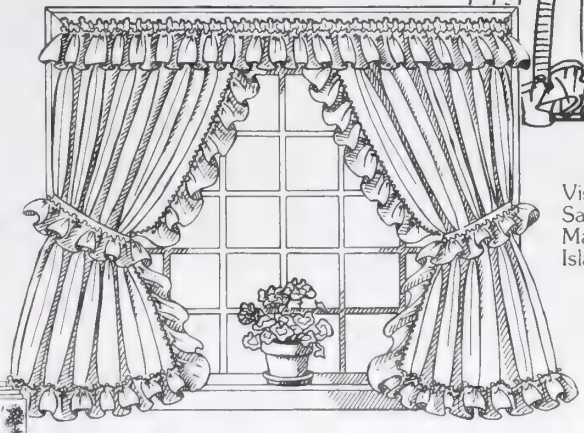
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COUNTRY CURTAINS



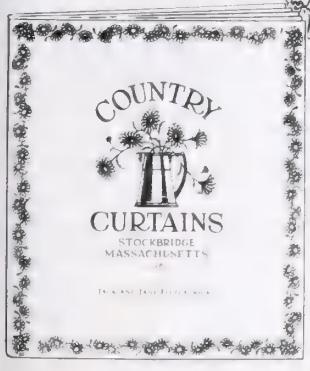
RUFFLED PERMANENT PRESS . . . crisp and carefree. Natural or white cotton/polyester permanent press. 78" wide per pair. 2" ruffles. 20", 25" or 30" long, $13.50 pr; 36" or 40" long, $14.50 pr; 45" or 54" long, $19 pr; 63" or 72" long, $21 pr; 81" or 90" long, $23 pr. Tiebacks for 40" or less are $1.85 per pair. Tiebacks included with curtains 45" or longer. Please specify color.



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Introducing the Thermal Crafted™ Home program from Owens-Corning. It's the sign that the home you buy is designed to be more energy-efficient than other comparable homes.

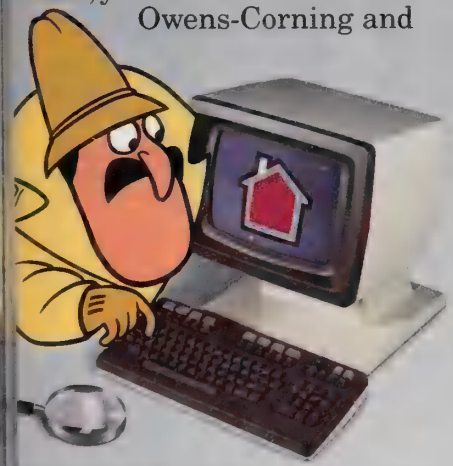
The new home buyer, before he moved in, has always had to live with one great unknown: how big a bite were fuel bills going to take in his monthly budget?

Until now.

Because, today, a lot of homebuilders are working with Owens-Corning, the building products manufacturer, to build a totally new kind of home. A home designed from the beginning around a state-of-the-art computer system, to be energy-efficient. A home constructed with quality insulating materials and construction techniques. A Thermal Crafted Home.

COMPUTER ANALYZED HOME DESIGN.

To build a Thermal Crafted Home, your builder works with Owens-Corning and



our computerized design system. This allows him to evaluate his home plans and the use of various construction options to save energy.

The direction a house faces, the type of windows used, or the



levels of insulation are just a few of the considerations.

The computer then tells the builder what he should do to reach the energy-efficiency required to qualify as a Thermal Crafted Home.

BUILDING PRODUCTS THAT BUILD ENERGY SAVINGS.*

The energy-efficiency of a home is affected by all the elements of construction. So a Thermal Crafted Home isn't only designed well. It's also built with energy-saving materials, such as famous Owens-Corning pink Fiberglas® insulation. Or, if the plans call for insulated sheathing, the new Owens-Corning Energy Shield™ sheathing.

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While a Thermal Crafted Home is designed to save you money on your heating and cooling costs every month, it may also help you buy the home you didn't think you could afford.

With a conventional home, utility costs can eat up a large chunk of your monthly budget. But, with a Thermal Crafted Home, the money you save on heating and cooling could help you carry a larger mortgage.

And, as much sense as a Thermal Crafted Home makes now, it may be worth a lot if you decide to sell later. It's easy to see that as fuel costs rise, so will the resale value of energy-efficient homes.



LOOK FOR THE SIGN.

A Thermal Crafted Home is one more way you can be sure the home you're buying is your best home value. Because it's backed by state-of-the-art thermal design technology, energy-saving building materials and your builder's commitment to energy-efficient construction.

Look for the sign of an energy-efficient home when you're looking for a new home. Or ask your builder about his Thermal Crafted Homes.

*Savings vary. Higher R-values mean greater insulating power.

OWENS/CORNING FIBERGLAS

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Every one of our exclusively designed Solid Brass Beds reflects personal pride, skill and excellence in quality—to be enjoyed and cherished by their owners for generations to come.

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SCRUB EVERY IDEA YOU'VE EVER HAD ABOUT SCRUBBING.

SCRUB BRUSHER™ FROM BLACK & DECKER

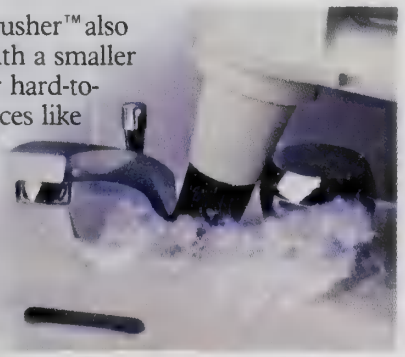
Now you can scrub away dirt and grime with a lot less elbow grease.

Black & Decker's Scrub Brusher™ is the cordless rechargeable scrubber with the power to take even your worst scrubbing jobs to task. And Scrub Brusher™ is U.L. listed, so you can use it safely around water.

The Scrub Brusher™ wet/dry scrubber from Black & Decker. It's a clean break from the drudgery of the past.



Scrub Brusher™ also comes with a smaller brush for hard-to-reach places like faucets.





Scrub away the grime on barbecues.



Smoke stains and soot come clean a lot easier with Scrub Brusher.™



Take Scrub Brusher™ into the shower and scrub away rust and mildew from tiles.



On carpeting, Scrub Brusher™ has the power to do those tough spot-cleaning jobs.

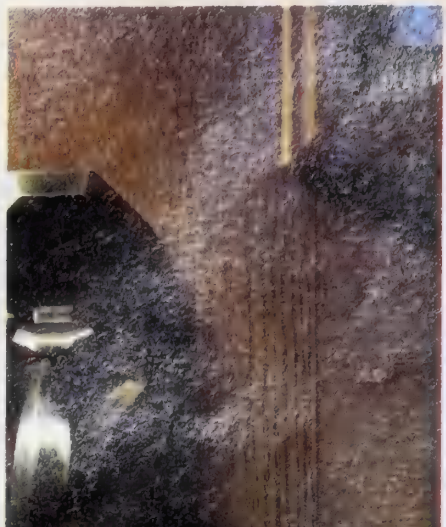


Scrub Brusher™ stores neatly on the wall in its own recharging unit. So it's always ready when you need it.

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YOUR FIRST HOUSE BEAUTIFUL SEMINARS

Buying a first home can be an overwhelming experience. There are first-time decisions to be made, first things to be done and first things to be bought. To help you make better-informed decisions about finding, financing, moving and decorating, join House Beautiful editors and guest experts at these Pace Setter Stores. Your First House Beautiful home decorating seminar will offer tips on how to decorate on a five-year plan, what to buy and when, how to work out a floor plan and offer ideas for first home entertaining.

• **American Furniture,** *Albuquerque, NM*
Your First House Beautiful decorating seminars will be presented. For information call (505) 883-2030.

▪ **Bamburger's,** *Paramus, NJ*
June 21—Paramus, 7:30 P.M.
Join ▪ House Beautiful editor and the design staff. For reservations call (201) 843-9100, ext. 481, 508.

▪ **Barker Brothers,** *Los Angeles, CA*
Decorating seminars will be presented in June. For details, reservations call (213) 624-3355.

▪ **J.H. Biggar,** *Pasadena, CA*
House Beautiful and the experts at J.H. Biggar will present Your First House Beautiful. For information and dates call (213) 792-6136.

▪ **Boston Store,** *Milwaukee, WI*
June 15—Southridge 2:00 P.M.
June 15—Brookfield 7:00 P.M.
June 16—Grand Ave. Downtown Store 10:00 A.M. and 1:30 P.M. For reservations call (414) 347-5264.

• **Breuner's** *AZ & CA*
Join Breuner's and an editor for your First House Beautiful seminars.
May 17—Breuner's Scottsdale, AZ, 7:00 P.M. For information call (602) 949-1700.
May 18—Breuner's Campbell Store in San Jose, CA 7:00 P.M. Call (408) 378-9400.
May 19—Breuner's Sacramento North—2:00 P.M. For information call (916) 331-9933.
May 20, Breuner's San Carlos—2:00 P.M. Call (415) 592-1133.

▪ **Burdine's,** *Miami, FL*
Join the experts:
June 6—Dadeland Mall, Miami—7:00 P.M.
June 7—Broward Mall in Plantation—7:00 P.M.
June 8—Altamonte Springs—7:00 P.M.
For reservations call (305) 577-1973

• **Gabbert's,** *Minneapolis, MN*
June 3 through June 24—Gabbert's and House Beautiful will present Your First House Beautiful seminars. For details and reservations contact Chris Pepek, (612) 927-1500.

▪ **J.H. Harvey,** *White Plains, NY*
Join House Beautiful decorating seminars at J.H. Harvey. For details call (914) 948-6333.

▪ **D.H. Holmes,** *New Orleans, LA*
The week of May 21 will be devoted to Your First House Beautiful decorating seminars. Call (505) 561-6496.

▪ **Jordan Marsh,** *Boston, MA*
Jordan Marsh and House Beautiful will present Your First House Beautiful seminars in August. For details call (617) 357-3855.

• **Joske's,** *Houston, TX*
July 14—Joske's will present Your First House Beautiful during the Bridal Show at the Town & Country branch. For more information call (713) 439-5129.

▪ **Kittle's,** *Indianapolis, IN*
Your First House Beautiful decorating seminars, the week of June 10 at the Castleton store. For details call (317) 849-5300.

▪ **Kunzelman-Esser,** *Milwaukee, WI*
June seminars and special events devoted to Your First House Beautiful. For help and information call (414) 671-6600.

▪ **Macy's,** *New York, NY*
June 4—Stamford, CT, 12:30 P.M.
June 5—Staten Island, 12:30 P.M.
June 6—Herald Square, 12:30 P.M.
June 7—Roosevelt Field, 12:30 P.M.
and Herald Square, 6:00 P.M.
Reservations: (212) 560-4154, Julia Graziano.

▪ **Manover's,** *Penn Park, PA*
June 21—A full day devoted to the first home buying and decorating. For reservations and times call (215) 322-6800.

▪ **Marshall Field's,** *Chicago, IL*
May 16 to May 19—State Street
Each day an expert will join a House Beautiful editor to discuss finding, financing, moving and decorating the first home. For reservations and times call (312) 781-5495.

▪ **Shillito Rikes,** *Cincinnati, OH*
June 17—Downtown Cincinnati
June 8—Oxmoor Center, Louisville, KY
June 9—Downtown Dayton
Get advice from the experts and ▪ House Beautiful editor. Begin ▪ five-year decorating plan that will give you style from the start. Reservations: (513) 369-7558, Janet Block.

• **Strawbridge & Clothier,**
Philadelphia, PA
June 20 at 6:00 P.M. Join House Beautiful and guest experts. For reservations call (215) 629-6529.

▪ **Thurin's,** *Canton, OH*
May 21, 22 & 23—Join the design staff at Thurin's for Your First House Beautiful seminars. For details call (216) 477-4552.

▪ **Woodward & Lothrop,** *Washington, D.C.*
June 30 and July 7, Reston VA.
June 30—Meet real estate, insurance and financial experts.
July 7—Exchange ideas with Woodward & Lothrop interior design staff plus home improvement, kitchen and bath representatives. Find out how to locate ▪ builder through the Natl. Assoc. of Home Builders. All seminars will take place in House Beautiful's "Best Small House '84" to be published in a future issue. For reservations and directions to Reston, call Ms. Thompson, (202) 879-4368. ■

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Because easy chairs lead tough lives.



The average recliner is no match for the average family. Teenagers dive into them. Large adults, small children and shaggy dogs flop into them. Often all at once.

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La-Z-Boy chairs are beautiful where it shows. And tough where it counts.



Layer after layer, you can see the quality in a La-Z-Boy recliner. In the wear-tested fabrics, many of Dupont Antron,® Orlon® and Dacron.® The full contoured foam padding. The sinuous steel springs. The select hardwood frame. The double-doweling at stress points.

It's the kind of construction and craftsmanship that has made La-Z-Boy America's best-selling recliner. The kind that will make it part of your family for years to come.

To see a great selection of La-Z-Boy recliners, check the Yellow Pages for your nearest La-Z-Boy dealer. And relax in the toughest easy chair around.

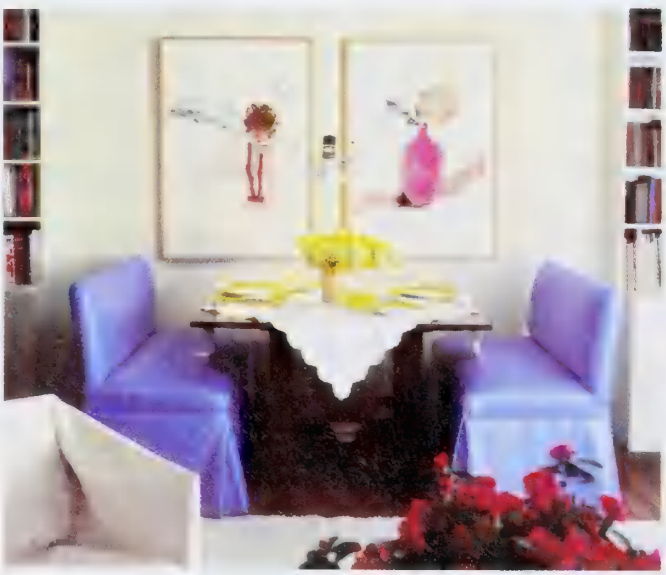
La-Z-Boy®

Look for this label as your assurance of genuine La-Z-Boy quality.

A Fresh, Young Look That Starts With Sheets

One colorful pattern is all you need to turn even the most mismatched hand-me-downs into a decorating triumph

When Susan Williams, a young woman starting her firs job, found the apartment shown here, she knew that a fireplace and a river view were too good to pass up— even though having them meant climbing five flights o stairs and living with hand-me-down furniture. Where to go for decorating inspiration? The answer, in this case was simple: sheeting. Dollar for dollar—and inch fo inch—sheets are the best fabric value around. They're available in very wide widths, and are often part o coordinated collections that take the guesswork out o



Above: New banquettes were covered like the sofa in inexpensive chintz. The table setting maintains the spirit: fine china used with low-cost stainless flatware. Below: Miss Williams and a friend.



FOR MORE DETAILS, SEE PRODUCT INFORMATION
FOR FLOOR PLAN OF THIS ROOM, SEE PAGE 181



what goes with what. The colorful pulled-together look this room now boasts got its start with Jockey Squares, created for Burlington by fashion designer Michaele Vollbracht. The bed is transformed into a cozy seating spot with lots of pillows and sheet-covered wooden blocks at each end. The mattress is covered by a comforter, the box spring wrapped with a flat sheet to take advantage of its border trim. Pillows, sewn with flanged edges (ruffles would be too fussy for a pattern as bold as this), show off sheet borders, too. Because the sheets are so colorful, everything else was treated to soft white or blue. The old sofa and new dining banquettes were covered with inexpensive blue chintz, but you could easily use any color-drenched solid sheeting. Canvas chairs—two by the sofa, two more pulled up to an antique round table—are well-priced additions in off-white. Windows, rimmed in their old brown paint, show off ready-made balloon shades.■

ANTIQUE ROUND TABLE FROM ANN-MORRIS FOUR CANVAS CHAIRS FROM CONRAN'S READY-MADE BALLOON SHADES FROM BURLINGTON HOUSE DRAPERIES CHINA USED AT THE DINING TABLE FROM TIFFANY'S





COLORCORE.

BECAUSE THERE ARE TIMES WHEN EVEN THE FINEST CHEFS BUTCHER THEIR COUNTERTOPS.

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That's where COLORCORE® brand surfacing material comes in. COLORCORE is the remarkable new countertop material that hides your mistakes. You see, COLORCORE as the name implies, is solid color through its entire thickness. That means nicks, chips, scratches and stains are much less visible.

THE COUNTERTOP MATERIAL THAT HAS NO COUNTERPART.

The advantage of COLORCORE is that in addition to being exceptionally beautiful, it's also highly durable and practical.

Consider this: COLORCORE is far less expensive than ceramic tile, marble or Corian® It's more than twice as durable as conventional laminate. And COLORCORE offers a maintenance-free alternative to just about any other countertop material.

WIDE ARRAY OF COLORS AND POSSIBILITIES.

Visually, COLORCORE opens up new worlds in design possibilities. For starters, it's available in 72 colors that go from subtle to striking, as can be seen below. And because COLORCORE is solid color, there are no edge lines to be seen. Which also means if you dent an edge it will hardly be seen.

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COLORCORE was created at the urging of a panel of leading architec and designers to give today's homeowners the ultimate material for countertops and other applications. What was once merely a concept is now a reality. Today, COLORCORE is th most technologically advanced surfacing material ever to surface.

For the name of a COLORCORE brand surfacing material dealer nea you, write Formica Corporation, Information Center, Dept. P1, 114 Mayfield Ave., Edison, NJ 08837. For copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same addres

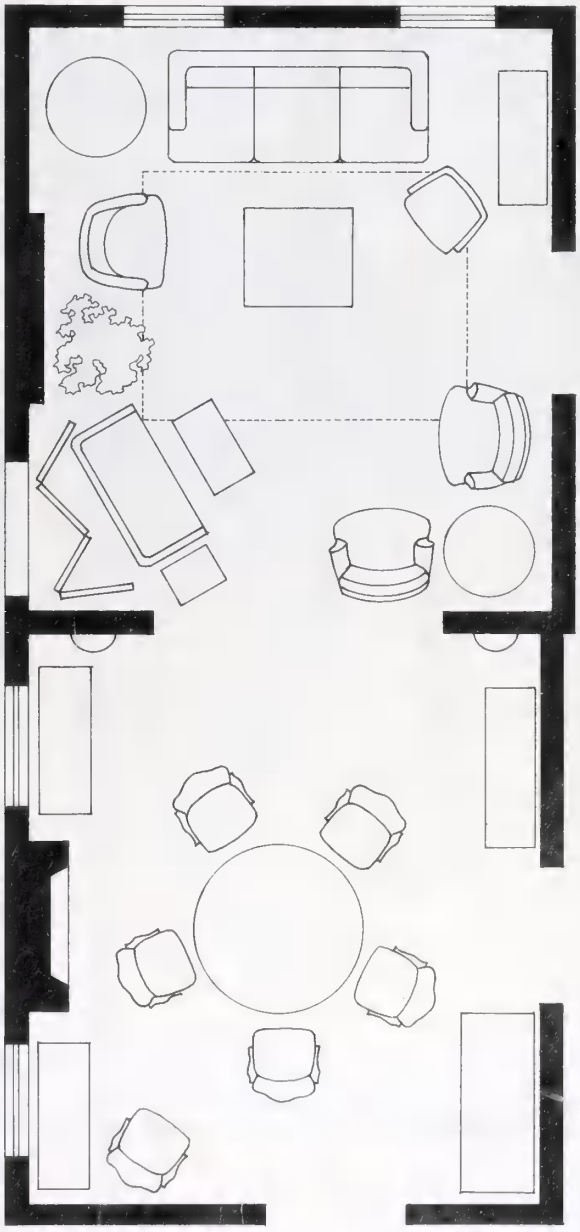
ColorCore®
surfacing material
BY FORMICA CORPORATION



How to Plan a Room That Works for You

Putting a detailed decorating plan on paper will help you analyze your needs, evaluate your room's potential and save you costly mistakes





For a couple who loves entertaining at dinner, using half of their two-room living space *(pages 151 to 155)* for a formal dining room was the perfect choice—and one better suited to them than creating a double-size living room that included a dining area. Centered in the room is a round table, chosen because it makes hosts and guests equal and because it's easy to talk across. Skirted window benches add extra seating for buffets. In the living room, the furniture almost arranged itself: Because of the many windows and doors, the sofa could only be accommodated on one wall. Placing it there made it the starting point; other seating was added in natural groupings.►

FLOOR PLANS BY NATALIE SIEGEL; PHOTO BY TOM TEE

How to Make a Plan That Works

Decide first exactly how your room will be used—and what furnishings will be required to satisfy its function. Then you can analyze the actual space to determine the most suitable arrangement.



When everything has to be in one room, one way to achieve greater *sense* of space is to divide the area into zones that are used for different functions, such as eating, sleeping and socializing. A floor plan can help you envision the best way to do this.

Room Planning Kit to Order



• Your first step in decorating successfully is sketching a room plan on paper. But how to begin? To make this all-important process as easy as possible House Beautiful has organized the necessary equipment in a house-shaped kit you can order by mail. Except for a pencil and a retractable steel measuring tape, everything you will need to make professional-quality plans is included:

• Ten sheets of vellum tracing paper printed with ½-inch grids.

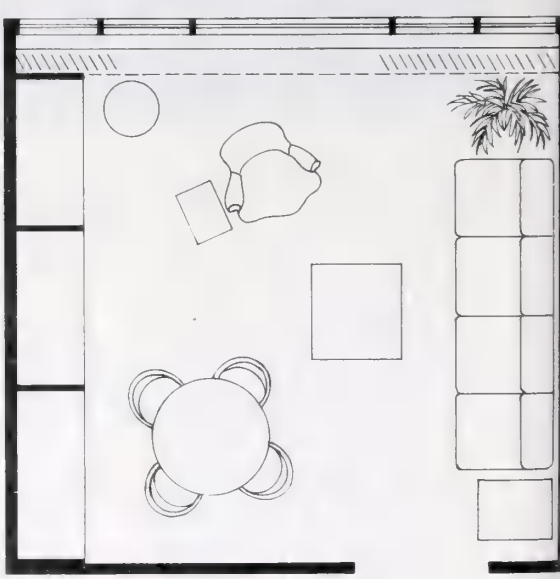
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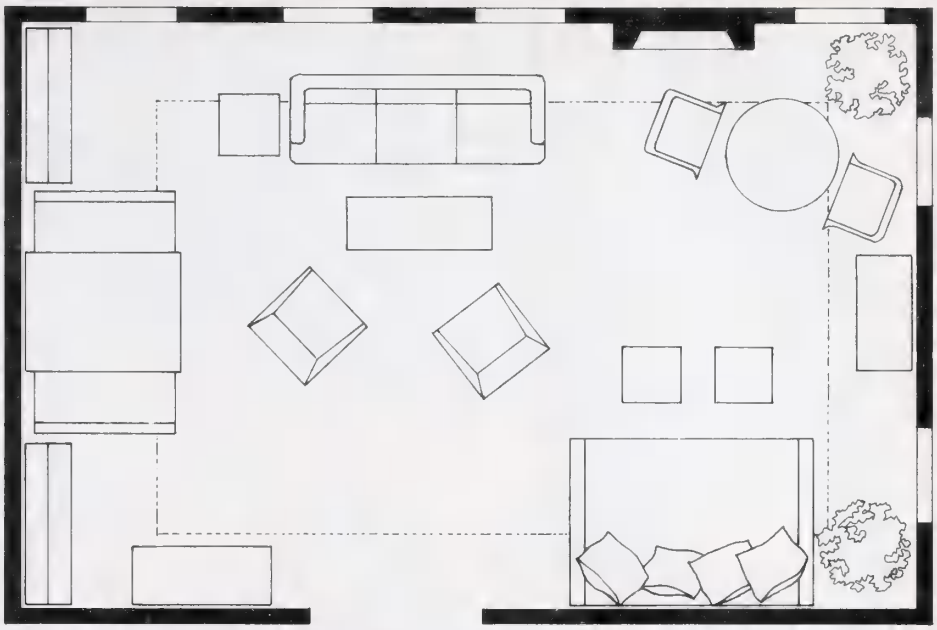
MODERN





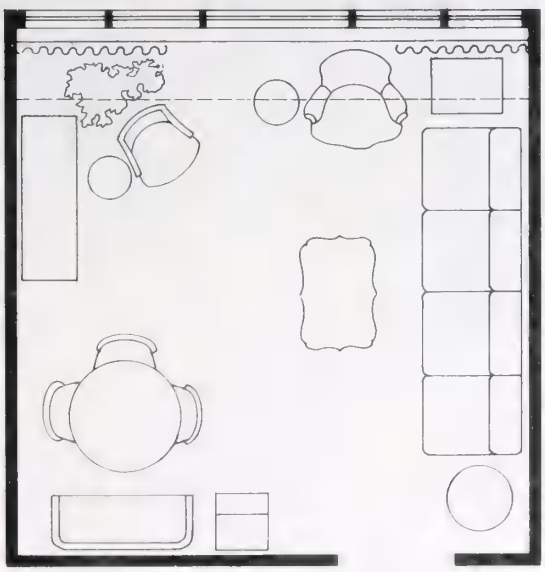
Here's clear proof that a floor plan has nothing to do with decoration: Though this same room was styled three very different ways *(pages 162 to 167)*, the constant layout was dictated by the givens, such as location of door and the lengths of walls.

Though this room *(pages 182 and 183)* measures only 16½ by 25 feet, careful attention to placement gave the young woman who lives here a conversational area that seats five, a sleeping corner with a bed that doubles as an extra sofa, a cozy dining spot, *and* a table and chairs she can use when working at home—preferable to having to use her dining table. In this room the location of fireplace and windows helped establish the most comfortable positioning for furniture. Note how the room arrangement also lends itself to holding crowds without moving a thing.



TRADITIONAL

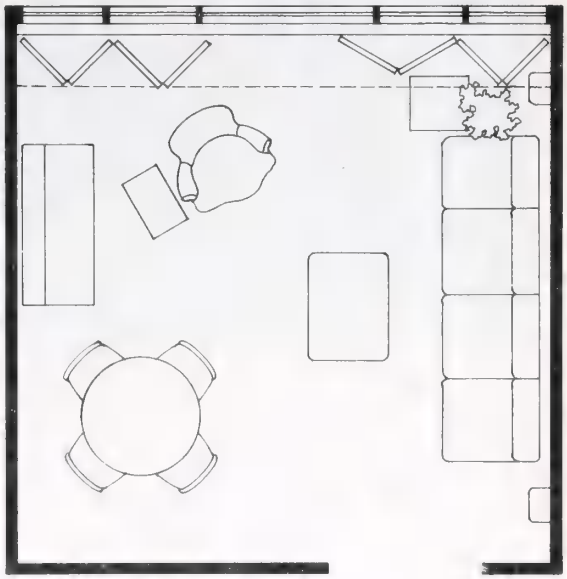




Because the dining table would have blocked the door, the sofa was placed on the right wall and the dining table was given the left corner, so close to the sofa that the chairs can be pulled around. Storage pieces are convenient for bar and TV.

COUNTRY





Each room has the same sofa and upholstered chair plus a coffee table, a storage piece and dining table and seating. Changes come from the additions—modern is pared down, traditional and country schemes have more small tables and chairs.

FLOOR PLANS BY NATALIE SIEGEL; TOP LEFT PHOTO BY JOSHUA GREENE; CENTER ROW PHOTOS BY WILLIAM P. STEELE

YOUR FIRST HOUSE BEAUTIFUL PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

FIVE-YEAR DECORATING PLAN

●*Pages 151 to 155:* **Metal folding chairs,** $25.99 each—Bon Marche (R), 55 W. 13th St., NY 10011. **Marble-top sofa table** #1005-46M **with surrey base** #1005-46B, 57¼ by 16¼ by 27 inches high, $1,310—Henredon (M), PO Box 70, Morganton, NC 28655. **Table** under tablecloth, 48-inch round wooden circle with base. **Green tablecloth fabric** #29449, $13.50 per yard—S. M. Hexter Co. (T), 979 Third Ave., NY 10022; Dick Penny Showroom, 2882 Wasson Rd., Cincinnati 45208. **Log basket**—Dennis Buttelwerth Florist (R), 2128 Madison Road, Cincinnati 45208. **Bern Series painting** by Robert Natkin, 54 by 41 inches high, paper pulp, $8,000—Miller Art Gallery 2722 Erie Ave; Cincinnati 45208 (R). **Tole pail,** green paint with gold decoration, English, c. 1850, $16.50; **large buttocks basket,** original finish, midwestern, c. 1880, $285; **large step-back cupboard,** walnut, poplar, tiger maple with imitation painted decoration of tiger maple, eastern Ohio origin, c. 1820–30, $6,500; **Wild Goose Chase quilt,** green calico on a white field, Indiana origin, monogrammed and dated 1904, $650; **Firehouse Windsor armchair,** original green paint with freehand decoration, Missouri origin, c. 1860, $525; *(small photograph)* **Butler's Desk chest of drawers with writing drawer,** walnut with drawer interior faced with curly maple and ebonized decoration, midwestern American Empire, c. 1830, $1,550; **mahogany stationery box,** lidded with one drawer, English, c. 1820–40, $365—Federation Antiques Inc., PO Box 8086, Cincinnati 45208. **Black coffee table,** $1,099.99; **brass pharmacy lamps,** $69.99 each—Shillito Rikes (R), 7th and Race and Shillito Place, Cincinnati 45202. **Lamp table**—Yew/Abington Park #3800-42, 28 by 28 by 26½ inches high, $1,140; **sofa** #7902C, 88 by 44 by 33½ inches high, $2,590, also available through Shillito Rikes (R); **fabric on sofa,** #55-1433 color O, grade H; two #8201 **chairs,** 32 by 38 by 36 inches high, $1,124 each, also available through Shillito Rikes (R); fabric #55-1433 color O grade H—Henredon (M), PO Box 70, Morganton, NC 28655. **Wicker settee,** 61 by 37 inches high, available in white, $1,295—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **White fabric** #29436 on settee cushion and pillows, $13.50 per yard; **blue pillow fabric** #32076, $21.35 per yard; **tablecloth fabric** #29433, $13.50 per yard—S. M. Hexter Co. (T), 979 Third Ave., NY 10022. **Crackle base ivory lamp,** $175—Palette Studios (R), 2501 Woodburn Ave., Cincinnati 45206. **Paint** #7216 E-Z Kare Tru Test flat wall paint, $19.68 per gallon, sold only through Tru-Valu Hardware Stores and Home Centers. **Striped valance fabric** #28917, $15.40 per yard; **green fabric** #32078 on window benches, $21.35 per yard; **blue fabric** #29439 for slipcovers, $13.50 per yard; **white fabric** #29436 on settee cushion and pillows, $13.50 per yard; **slipcover fabric** #29439 on two chairs, $13.50 per yard—S. M. Hexter Co. (T), 979 Third Ave., NY 10022. **B10 Regatta Sapphire and white fabric** on dining chairs, $12 per yard—Laura Ashley (R), 714 Madison Ave., NY 10021. **Armchairs** #8147, 27½ by 30 by 39 inches high, $844 each; **lamp table** Yew/Abington Park #3800-42, 28 by 28 by 26½ inches high, $1,140, also available through Shillito Rikes (R); **sofa** #7902C, 88 by 44 by 33½ inches high, $2,590, **fabric** #55-1433 color O grade H on sofa; also available through Shillito Rikes; **two #8201 chairs,** 32 by 38 by 36 inches high, $1,124 each, also available through Shillito Rikes (R)—Henredon (M), PO Box 70, Morganton, NC 28655. Workroom costs for both chairs, $429. **Wicker settee** available in white, 61 by 37 inches high, $1,295—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Firehouse Windsor armchair** in original green paint with freehand decoration, Missouri origin, c. 1860, $525; **majolica plates,** $55 each—Federation Antiques Inc. (R), PO Box 8086, Cincinnati 45208. **Matte-white, Demi-Lune wall sconces,** 12 by 6 by 6 inches high, $108 each—Light Inc. (R), 1162 Second Ave., NY 10021. **Crackle base ivory lamp,** $175—Palette Studios (R), 2501 Woodburn Ave., Cincinnati 45206. **Black coffee table,** $1099.99; **brass pharmacy lamps,** $69.99 each; **five blue and white English dinner plates,** $10 each—Shillito Rikes (R), 7th and Race and Shillito Place, Cincinnati 45202. **Black compotes on mantel,** $250; **blue and white Oriental plate and stand, botanical prints** #78040, $225 each; **tole table lamp; antique canister lamp base,** early 19th c., $325—Greenwich House Inc. (R), 2126 Madison Road, Cincinnati 45208. **Bern Series painting** by Robert Natkin, paper pulp, 54 by 41 inches high, $8,000—Miller Art Gallery (R) 2722 Erie Ave., Cincinnati 45208 **Tufted chair** #8521, 33 by 35½ by 36½ inches high, arm, 25½ inches high, $964—Henredon (M), PO Box 70, Morganton, NC 28655; Shillito's (R), 7th and Race and Shillito Place, Cincinnati 45202. **Floral Bouquet with border** #799380, $44 per yard—Lee/Jofa (T), 979 Third Ave., NY 10022. **Black tea table,** $1,099.99; **brass pharmacy lamps, painted screen** by Jan Wolf, $5,100—Shillito Rikes (R), 7th and Race and Shillito Place, Cincinnati 45202; **painted screen** by Jan Wolf also available through Karl Mann Assocs. Inc. (T), 232 E. 59th St., NY 10002. **Crackle base ivory lamp**—Pallette Porcelain (R), 102 Mill St., Rockland, OH. **Dhurrie rug** #50225A, 9 feet 6 inches by 6 feet 2 inches, $861—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Botanical print, pair of majolica plates, cabbage-leaf potting,** French or Dutch, imitation of Wedgwood, green, c. 1840–60, $95; **reproduction leaf-shaped dish,** $30; **antique papier mâché inkwell,** c. 1835, $325; **antique chinoiserie mantel clock,** mid-Victorian, $500—Greenwich House Inc. (R), 2126 Madison Road, Cincinnati 45208. **Majolica plate,** $95; **mahogany stationery box,** lidded with one drawer, English, c. 1820–40, $365; **scroddled-glaze pitcher,** imitation of agateware, English, c. 1830, $125—Federation Antiques Inc. (R), PO Box 8086, Cincinnati 45208.

THREE GREAT LOOKS

Apartments designed by Robert K. Lewis, 300 E. 59th St., NY 10022. **Rental apartments**—The Grand Ohio Building, 211 E. Ohio St., Chicago 60611. **Apartment**

(Continued on page 191)

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PRODUCT INFORMATION

Continued from page 188

building designed by Skidmore, Owings and Merrill, 33 W. Monroe, Chicago 60603.

● *Pages 162 and 163:* **White wool carpet**—Saxony Carpet Co. Inc. (T), 979 Third Ave., NY 10022. **White vertical blinds,** custom made—Interior Design Systems (T), 979 Third Ave., NY 10022. **Chamois lacquer wall unit system** *(left to right):* **Bar and television cabinet; open cabinet; entertainment cabinet; another open cabinet; door cabinet.** All five cabinets have interior adjustable glides; chamois lacquer square cocktail table with solar-gray glass insert in top, ⅞ inch thick, brass trim at top of posts, 41¼ by 41¼ by 16 inches high Et Cetera collection by Drexel—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Marble dining table, end table, box table, sake bottles**—Marshall Field's (R), 111 N. State St., Chicago 60690. **Dining chairs,** off-white lacquer finish, glove-soft brown leather upholstery, 24½ by 25 by 32½ inches high, arm height 23 inches, seat height, 17½ inches; **armless chairs as sofa,** 27 by 37 by 29 inches high, ribbed fabric, 100 percent cotton, beige, Contemporary Classics collection by Drexel—Drexel Heritage Furnishings Inc., Drexel, NC 28619. **Upholstered armchair,** fabric, wool blend, camel, Heritage Upholstery collection—Drexel Heritage Furnishings Inc., Drexel, NC 28619. **Ribbons** #14221 **geometric pillow fabric,** colorway #61, Hines & Co. (M), available—Fonthill Ltd. (T), 979 Third Ave., NY 10022. **Red ceramic vase, square glazed Bargsten plates, Motzkin bowl with pears, Bates covered jar, Lomonaco paper collage**—Incorporated Gallery (R), 1200 Madison Ave., NY 10028. **Allegro water goblets,** $15.75 each—Lenox Crystal (M), Mt. Pleasant, PA 15666.

● *Pages 164 and 165:* **Blue and white carpet**—Saxony (T), 979 Third Ave., NY 10022. **Grand Palais extension game table,** 36-inch diameter, 29 inches high, extends to 54 with 1-18 inch aproned leaf; **ebony lacquer game table armchair,** gilt trim, diameter 22½ inches, 21¼ by 34¼ inches high; **rose fabric** on seat cushion, cotton/rayon blend; **ebony lacquer settee** with gilt trim, 56 by 38 inches by 27 inches deep; **rose fabric** on seat cushion, cotton/satin blend; **bar cabinet,** 52 by 82 by 20 inches deep, **glass shelves, mirrored back panel, canister lights inside, pull-out shelf, high-pressure laminate surface, outlet behind upper doors; tray table as coffee table,** 23½ by 31 by 21¼ inches high, Grand Palais collection by Heritage—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Chinoiserie drop leaf table** with black lacquer finish, 26 by 15½ by 25 inches high, leaves up, 30¼ inches wide, two drawers; **mahogany finish bed steps as side table,** 15 by 18 by 15½ inches high, Eighteenth Century Classics collection by Drexel—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Upholstered armchair,** 34 by 33 by 32 inches high, off-white silk weave fabric, Heritage Upholstery collection—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Armless chairs as sofa,** 27 by 37 by 29 inches high, Contemporary Classics collection by Drexel—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Le Rosier blue floral chintz** #9152 **slipcovers for armless chairs; Cassis drapery fabric** #450-3, green—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Tapestry hanging,** by appointment only—B.C. Holland (R), 224 E. Ontario, Chicago. **Chinese garden stool** and **La Barge table lamp**—Marshall Field's (R), 111 North State St., Chicago 60690. **Silver Shell silver-plated flatware,** five-piece place setting, $70—Oneida Silversmiths (M), Oneida, NY 13421. **Engravings by** John J. Audubon—Douglas Kenyon Inc. Gallery (R), 155 E. Ohio St., Chicago 60611. **Blue Royale china, five-piece placesetting,** $152; **Allegro water goblets,** $15.75—Lenox China (M), Trenton, NJ 08605; Lenox Crystal (M), Mt. Pleasant, PA 15666. **Blue and white soup bowls, plates on dining table, blue and white accessories on lamp table**—John Rosselli (T), 255 E. 72nd St., NY. **Lacquer boxes, lacquer plates, blue and white Canton teapot**—Richard Norton Inc. (T), 612 Merchandise Mart, Chicago 60654.

● *Pages 166 and 167:* **Golden Herringbone rug**—Import Specialists (M), 82 Wall St., NY 10005. **Wide blade pine shutters, custom made**—Interior Design

(Continued on page 192)

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PRODUCT INFORMATION

Continued from page 191

Systems (T), 979 Third Ave., NY 10022. **Queen Anne-inspired dining chairs,** 21¼ by 22¼ by 42¼ inches high, Corinthian finish, off-white silk weave fabric, Connoisseur Collection by Heritage; **upholstered armchair,** 34 by 33 by 32 inches high, Heritage Upholstery collection; **upholstered armless chairs** used as sofa, 27 by 37 by 29 inches high, cotton/linen weave fabric, Drexel Contemporary Classics collection—Drexel Heritage Furnishings Inc. (M), Drexel, NC 28619. **Round tilt-top dining table, antique pine dresser, plate rack, two antique white porcelain footbaths, pair of leather and brass trunks**—Marshall Field's (R), 111 N. State St., Chicago 60690. **Pine table, white porcelain pitchers, white pierced fruit bowl, walnut candlesticks**—Mike Bell Antiques (T), 220 W. Kinzie St., Chicago 60610. **All creamware china in cupboard, wood carvings, wallpaper panel, snail box, dog humidor**—Richard Norton Inc. (T), 612 Merchandise Mart, Chicago 60654. **Clairhill silver-plated flatware, place setting,** $33; **Bennington silver-plated beakers,** $30—Oneida Silversmiths (M), Oneida, NY 13421. **Antique clear goblets,** $15.75—Lenox Crystal (M), Mt. Pleasant, PA 15666. **Linen napkins**—D. Porthault (R), 57 E. 57th St., NY 10022. **Mohair throw**—Woolworks (R), 838 Madison Avenue, NY 10021. *Throughout:* **Trees, flowers, baskets**—The Fertile Delta (R), 2760 North Lincoln, Chicago 60614. **Books**—Abraham/Welch Publishers Representatives, 2020 West Shakespeare, Chicago 60647.

YOUR FIRST PARTY

●*Page 171:* **Larry shelving with solid birch uprights and white melamine faced chipboard shelves:** basic unit #35-1910, two uprights, **five shelves, two supporting crossbars,** 33 by 12 by 71 inches high, $99; Hold On unit #337714 *(at left),* **five shelves,** 33 by 12½ by 71 inches high, $85—Conran's (R), 160 E. 54th St., NY 10022. *1st shelf:* **white pots** #31-702, #31-701, #31-700, **small,** $10; **medium,** $12.50; **large,** $15; by Marimekko for Pfaltzgraff—Marimekko (R), 7 W. 56th St., NY 10019. **Ring mold** #08034MB, **Bistro Cook's Collection,** 1½ quart by Dansk, $50—Dansk International Designs Ltd. (M), Radio Circle, Mt. Kisco, NY 10549. **Oval soup tureen** #03-160, **Hearth stoneware,** 3½ quart—Pfaltzgraff (M), PO Box 1069, York, PA 17405. **Royal Blanc all-white flan quiche dishes,** $27 each—Royal Worcester (M), 225 Fifth Ave., NY 10010. **White pitcher** #293, 64 ounce, $16; **white ball pitcher** #812, $16—Marsh Industries (M), 1224 E. 28th St., Los Angeles 90011. *2nd shelf:* **Zombie glasses** #3530-G, 13 ounce, 59 cents each; **carafe** #139, one liter, $2.10—Anchor Hocking Corporation (M), Lancaster, OH 43130. **Monte Carlo all-purpose glasses,** 14 ounce, 75 cents each—Wheaton Fine Glass (M), 225 Fifth Ave., NY 10010. **Bristol decanter vase,** 44 ounce, 12 inches high, $95; **Mariner decanter vase,** 42 ounces, 10 inches high, $95; **Hampton ice bucket,** 6 inches high, $90 Lenox Crystal Gallery—Lenox China (M), Lawrenceville, NJ 08648. **Sheila tumblers,** 12 ounce, (6) $35.50; Old-fashioned glasses, 9 ounce, (6) $35.50—Waterford (M), 225 Fifth Ave., NY 10010. **Bouquet invitation white wine glasses,** 10 ounces; **flute invitation champagne,** 5¼ ounces $5 each—Cristal d'Arques, 225 Fifth Ave., NY 10010. *3rd shelf:* **Soufflé set** #08003MB, Bistro Cook's Collection, 2 quart, 1¼ quart, $45; **soufflé for two** #08038MB, ¾ quart, $20—Dansk International Designs Ltd. (M), Radio Circle, Mt. Kisco, NY 10549. **Blue Line porcelain oval platter** #3080, 16 inches, $100—Royal Copenhagen (M), 683 Madison Ave., NY 10021. **Old English Tipt sterling serving pieces, pierced tablespoon,** $200; **cold meat fork,** $182.50—Gorham Textron Co., 333 Adelaide Ave., Providence 02907. **Cathay vase,** 5½ inches high, $29; **Sweetheart vase,** 2½ inches high, $13; **Dynasty vase,** 10 inches high, $53; **Maywood china, dinner plates,** $18 each; **salad plates,** $13 each, Lenox Crystal Gallery—Lenox China-Crystal (M), Lawrenceville, NJ 08648. **White soup/cereal bowls** #31-009, $4 each, **white mugs** #31-289, 11 ounce, $4 each, Marimekko for Pfaltzgraff—Marimekko (R), 7 W. 56th St., NY 10019. **Fiori white oval platter,** 15 inches, $69; **coffeepot,** $55, **teapot,** $55—Villeroy & Boch (M), 41 Madison Ave., NY 10010. *4th shelf:* **White oblong willow trays** #C8-436, set of three, $11.90—Import Special-

ists Inc. (M), 82 Wall St., NY 10005. **White mugs** #31-289, 11 ounces, $4 each, Marimekko for Pfaltzgraff—Marimekko (R), 7 W. 56th St., NY 10019. **Chambord #73220 white napkins,** 24 inches square, $12.50 each; **Triomphe #73039 white napkins,** 24 inches square, $6.50 each—Le Jacquard Français Inc. (M), 200 Lovers Lane, Culpepper, VA 22701. **Colormates stainless flatware in white, six place settings per caddie,** $40 each—Oneida (M), Oneida, NY 13421. **Footed cake salver** #110, 10-inch diameter, $30—West Virginia Glass (M), Weston, WVA 26452. **White serving trays** #8719, set of two, $19.98—Lillian Vernon (MO), South Fulton Ave., Mt. Vernon, NY 10550. **Mossella pitcher** #276-2218/1, 1 quart, $32; #276-2218/15, 1½ quart, $32—Cristallerie Zwiesel (M), 3 Odell Plaza, Yonkers, NY 10703. **White votive candles,** 70 cents each; **white column candles,** 2.8 by 9 inches, $8.50 each—Lenox Candles (M), at fine stores everywhere. *5th shelf:* **Glass jar with cover** #372, two gallon, $11.49 each—Anchor Hocking Corporation (M), Lancaster, OH 43130. **Drapee Baroque placemat,** 15 by 20, $5 each—Le Jacquard Français Inc. (M), 200 Lovers Lane, Culpeper, VA 22701. **Hearth stoneware, bowl** #03-454, **1 quart,** $9; bowl #03-462, **8 quart,** $25—Pfaltzgraff (M), PO Box 1069, York, PA 17405. **Punch bowl with ladle** #7-260, set, $46—West Virginia Glass Company (M), Weston, WV 26452. **White willow 6-bottle wine carrier** #C22489, $24—Import Specialists (M), 82 Wall St., NY 10005. **Blue and white checked glass towel** GL-5, 100 percent cotton, 20 by 30 inches, $3 each—The Ulster Weaving Company Limited (M), 148 Madison Ave., NY 10016.

●*Page 172 (bottom left):* **Empress White china**—Wedgwood (M), 41 Madison Ave., NY 10010. **Pointed Antique sterling flatware**—Reed & Barton (M), Taunton, MA 02780. **Invitation Bouquet wine glasses**—Cristal D'Arques (T), 225 Fifth Ave., NY 10010.

●*Pages 172 and 173:* **Wicker cheese trays** on wall, $14 each; **glass decanters,** $11 each; **buffet plates,** 13 inch,

(Continued on page 194)



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PRODUCT INFORMATION

Continued from page 193

$10 each; **French Damier napkins,** 100 percent cotton, wide selection available, $8.50 each; **French porcelain menu card,** $19.75; **vitrified china pedestal base,** $25; **Italian platter,** 22 inch, $75; **vitrified china compote,** $15; **stoneware jug** $84.50; **French ceramic spoon,** $40; **covered ceramic rooster** $7.50, **other animal tureens available.** *Top left:* **White Homer Loughlin mugs,** $4.50 each; **enameled in spoons, set of four,** $4.25; *(top shelf)* **wine-glasses,** $6.25 each; *(middle shelf)* **dessert glasses,** $10 each; *(bottom shelf)* **cordial glasses,** $3.50 each; **Ring and Petal milk glass compote** $30; **dessert plates,** four, $35; eight, $100; **French paper doilies,** 24 per package, $12. Wolfman Gold & Good Co. (R), 484 Broome St., NY 10013.

FRESH, YOUNG LOOK WITH SHEETS

●*Pages 182 and 183:* **Jockey Squares sheets** on bed, **shams, comforter; square pillows constructed by House Beautiful from Jockey Squares sheets, polyester/cotton blend, designed by Michaele Vollbracht,** at fine stores nationwide—Burlington Domestics (M), 1345 Ave. of Americas, NY 10105. **Mattress and box spring** courtesy of Kleinsleep, NY, NJ, CT. **All pillow forms made at Itzkowitz Pillows** (R), 161 Allen St., NY 10013. **Seville balloon shade,** rayon/polyester blend, 82 by 84 inches, adjusts to window size, machine washable and permanent press, Antique White, $65–$70—Burlington House Draperies (M), 1345 Ave. of Americas, NY 10105. **New Wing Collar Chair with black lacquered tubular steel frame,** 19½ by 18½ by 33¼ inches, **natural cotton seat and back,** $49, postage $8 each; **New Skirt Chair with lacquered steel and foam construction,** 26 by 26 by 27¼ inches high, removable cotton cover, natural color, $99 each, postage $30 each; **Red Tech Trolley,** 26 by 14 by 23 inches high, $49, postage $4 each, **white Isis tables,** $40 each, postage $5 each; **planter with flowers,** $9.50, postage $3; **round-bottom decanter,** $11.95, postage, $2—Conran's Mail Order Department, HB 6 PR, 160 E. 54th St., NY 10022; and at all Conran stores. **Wedgwood polished cotton on sofa,** $3.85 per yard—Circle Fabrics (R), 263 W. 38th St., NY 10018. **Christian Duc Industrial floor lamps**—The Classic Gallery (R), 120 Thompson St., NY 10012. **Antique blue-painted bench**—American Country Store (R), 969 Lexington Ave., NY 10022. **Round pine table,** 36 inches—Ann-Morris Antiques (R), 239 E. 60th St., NY 10022. **Glass firescreen, four panels**—Wm. H. Jackson Co. (R), 3 E. 47th St., NY 10017. **White twill rug**—ABC Carpet (R), 881 Broadway, NY 10003. **Sony Trinitron #KV-124OWP** television set, 12-inch D screen—Sony Corporation of America (M), Sony Drive, Park Ridge, NJ 07656. *Attention:* Consumer Products Information: (800) 222-SONY. **Personal Electronic Printer**—Brother International Corp. (M), ▮ Corporate Place, Piscataway, NJ 08854; *att:* Customer Service. **Globe**—Rand McNally Map Store (R), 10 E. 53rd St., NY 10022; *att:* Consumer Sales." **Late 19th-c. white tea** cloth, 100 percent cotton, self embroidered and open work with scalloped edges, 50 inches square—Cherchez (R), 864 Lexington Ave., NY 10021. **Yellow-handled flatware**—Third Avenue Bazaar (R), 1145 Third Ave., NY 10022. **Limoges porcelain** designed by Claude Monet, exclusively—Tiffany & Co. (R), 727 Fifth Ave., NY 10022, and branches. **Placemats, white napkins**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013; 142 E. 73rd St., NY 10021. **Series of three paintings** by Jane Chaskey, 839 Willow Ave., Hoboken, NJ 07030. **Rothko poster** over fireplace—Pace Editions (R), 32 E. 57th St., NY 10022. **Warhol prints, Flowers from the 1974 Portfolio,** co-published by Multiples and Castelli Graphics—Multiples Gallery (R), 24 W. 57th St., NY 10019; Castelli Graphics (R), 4 E. 77th St., NY 10021; Pace Editions (R), 32 E. 57th St., NY 10022. **Ficus trees**—Peter Dunlop's Horticulture House (R), 217 E. 83rd St., NY 10028. **Room painted by Athens Painters,** 73-18 21st Ave., Jackson Heights, NY 11370.■

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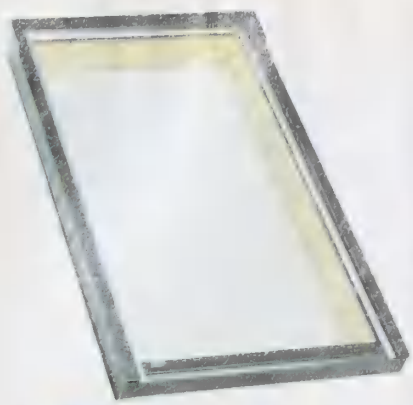
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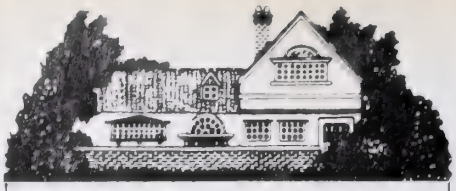
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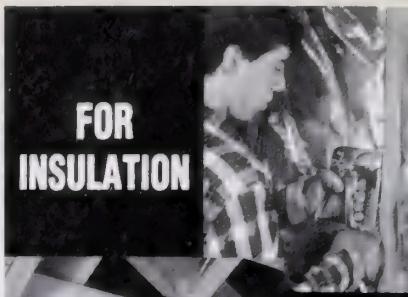
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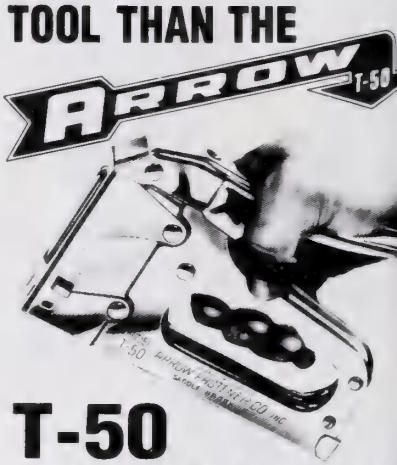




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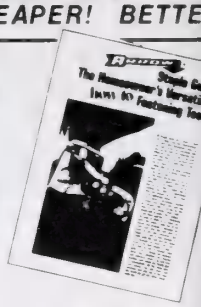


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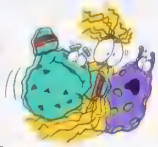
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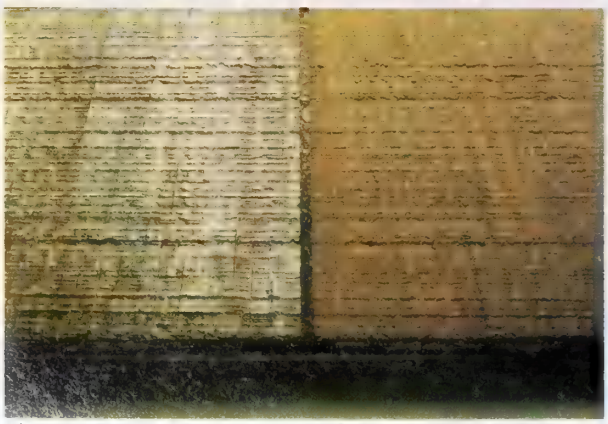
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DECORATING & DESIGN

Continued from page 13

Stephens is also not "rule-ruled" when it comes to the illusion of a ceiling's height. "The theory is that a dark ceiling comes down and a light ceiling goes up. I don't find that to be so. If you paint a ceiling a very deep tone, it goes on to infinity like the sky at night."

The ceiling has only in recent centuries served as a layer of insulation between roof and room, cutting down drafts and noise. Before the late 15th century, whether in vaulted cathedral or raftered crofts, a room's upward motion ended only in the roof itself or the floor above. Afterwards, the same space might be ceiled with boards which, in turn, were smoothed over with a skin of plaster. With the addition of boards and plaster, the handsomely carved, wooden beams that lifted high over medieval halls gave way to the lower-ceilinged, but more comfortable, salon. Through this key alteration, the house that had been little more than a shelter became a home. With comfort and beauty now considerations, the ceiling soon swirled with arabesques of wood, then with vast paintings and finally, with the grace of plaster and papier-mâché work created by the Italians.

"I love to call attention to the ceiling, if the room has a nice shape," says Katherine Stephens. "You get more for your money from paint than any other single thing and for almost the same amount of money, changing your ceiling color gives you so much more. Whatever your two favorite colors are they always work together. They will invariably be in the same family of colors or the same value of color. So, I mix them in that way. I especially like it in a bedroom. The last thing you see before you go to sleep is happy and the first thing you see in the morning is happy."

To the too-familiar game called what-makes-man-different-from-the-animals, add this: Man is the only animal that gazes upward to reflect. What he gazes up to should be worth looking at. In aerodynamics, a ceiling is a limit, a stop, the end of visibility. In this moment's interior design, it is just the beginning.■

TRAVEL

Continued from page 58

on the road to the Amish country was nearby Westfield where Jane and Henry Eckert have a second stunning antiques shop at 900 E. Main St. While I roamed through their antiques barn and art gallery, Jane talked about the antiques for which Indiana is known. "Indiana was prolific in basketmaking, quilting and coverlet weaving" she explained. "In the northern Amish country you can find early painted chests and cupboards, particularly in red, a color that the Amish favored. And in the south, walnut and cherry were popular, as they were with the furniture makers of Kentucky. The banks of the Ohio river are a good area for c. 1840 Empire furniture."

What's the best way to conduct a search for antiques? Buy the *Tri-State Trader*, a journal that lists hundreds of shops throughout the state. It is sold in many restaurants and stores, and it is really very helpful. (A word of warning: the listings the *Trader* contains are of variable quality.) Indiana's official bumper sticker says "Wander Indiana," and that's really the best way to hunt

(Continued on page 200)





TRAVEL

Continued from page 199

antiques, advises Henry Eckert. "We shop at occasional junk stores or places we happen on along the road," he continues. "We bought one of the finest pieces we showed at 'Home in Indiana'—a gorgeous cherry cupboard with its original glass—at Ike's in Silver Lake, a shop we almost passed by. Fortunately, Jane said, 'Oh, let's just take a look,' and we did."

Naturally, after hearing this story, I headed up Rte. 15 to stop at Ike's (located at the junction of Rte. 14 in Silver Lake). I also went to the Morgan Gallery in Warsaw, another shop the Eckerts had recommended. The range of quality is broad, but for the intrepid antiquer, worth exploring. Though other signs beckoned to shops off the road, I kept on course, eager to complete my two and one half hour drive to the Amish country.

Amish Indiana

Just near the Michigan border in Elkhart and Goshen counties is Indiana's Amish community, the third largest in the United States. Though unspoiled and remarkably *un*touristy it can be a hard area to explore because the Amish seem so intent on keeping the world at bay. Yet for all their reclusiveness they do cater to visitors with bake stands along the road—a stop for sticky buns or fresh bread is rewarding—and they rely on income from quilting and other cottage industries. These entrepreneurial moves, however, are always secondary to the real business of farming. "When it's time to garden, quilting comes to a halt," says antiqu dealer Don Walters who, with his wife Faye, supplies all t quilts for Colonial Williamsburg's catalog and gift shop. T new quilts in their Goshen shop (2309 S. Main St., open b appointment) are among the most sophisticated in the are as are their antiques, which tend toward the unusual in bo folk and decorative arts. Both the Walters, select the fabri and the colors for the quilts the Amish sew today. Since t Amish have abandoned the dark, graphic patterns of the antique quilts in favor of lighter pastels, "they think we' being very old-fashioned when we ask them to use the dar more traditional colors," says Don. "You know, we tend think of the Amish as being conservative, but they read t quilters' handbooks; they want to be modern too."

Though local stores may offer more striking quilts, t experience of buying directly from the Amish is not to missed. I visited white-haired Anna Raber, an avid quilt in her farmhouse near the Honeyville General Store. (On you reach the store on Country Road 400S, turn onto 950 and make a right on 330S; Mrs. Raber's farm is the first the right.) There's no sign, and children may look up quiz cally from the garden or stop their play, but rap on the gla porch door. I was greeted by two young, not-so-shy wom who brought me in where Mrs. Raber's quilting frame w set up. To my surprise the kitchen, which I glimps through a door, had a linoleum floor which turned out to typical of a utilitarian lack of quaintness I later learn characterized Amish living. Mrs. Raber sews mostly cali "double-wedding ring" and "fan" quilts (from $150) thou



she'll fill custom orders. Before you leave this unpaved country road drive down another 25 yards to a craft shop run by yet another Raber, which also has quilts (a brilliant blue one with rich accents was $225) and odd crafts such as crocheted slippers, toy Amish barns.

Next, make a stop in the Honeyville General Store, owned by quilt collector David Pottinger, author of *Indiana Amish Quilts* (E.P. Dutton, $16) and donor of the quilts in the Museum of American Folk Art's recent Indiana Amish quilt show. Mr. Pottinger, invited by the Amish to move to Honeyville and run their store, has re-created a turn-of-the-century interior complete with old shelving he bought at auction. The atmosphere is what visitors soak up most, since the store's wares are strictly functional—fabrics for making clothes, tin buckets, tapioca and other necessities for the Amish. Perusing its shelves, however, does offer insight into their tastes, especially when you come to the enormous candy section!

Another store that offers a remarkable glimpse of Amish buying habits is Yoder's in Middlebury. Its decor is unadulterated 1950s: Plain white shelves offer fabric for quilts and clothes, ribbon in black only, suspenders and hats—$3.98 and up. In the back: Adidas and other brands of running shoes, seen on *all* Amish children.

One great way to shop for Amish quilts and antiques is to attend the Amish auctions listed in weekly *Farmer's Exchange* and *LaGrange Standard.* Often held mid-week to discourage tourists, these auctions are a sight to behold—lines of buggies and only a handful of folks in contemporary garb.

A huge Amish and general auction you *can* plan your vacation around is held at Shipshewana every Wednesday in a big warehouse where seven criers sell off just about everything. Since the quality can range from the absolute top of the scale to the bottom, everyone goes—those in search of a quick bargain as well as collectors hoping for an exquisite Amish quilt. Get there early—the bidding begins at 7 A.M. On Tuesday you can bargain-hunt from 5 A.M. at the weekly flea market and attend an eclectic auction at 2 P.M.

One store in Shipshewana where you can count on good antiques is Haarer's, which has vintage Amish quilts ($1,200 for "Tumbling Blocks," $575 for "Bow Tie") as well as new ones (from $160) reproduced from antique originals. I was enraptured by their old rag rugs ($10 to $35), some of which are on my floors at home. Another find was an antique Amish rocker ($300) with bark-covered hickory branches for its curving arms and runners. For contemporary versions of this distinctive Amish seat go down the road to CabinCrafters (a double rocker was $295), which also has good Shaker reproductions, from pantry boxes to tables. At both Haarer's and CabinCrafters you can buy the semi-annual *Hermitage Country Guide,* which lists other local shops, restaurants, inns and tours. The *Guide* is $1.75 on the newstand ($3.50 ppd. for a year's subscription from Heritage Country, Box 1138, Middlebury, IN 46540). A good source for small van or bus tours, family-style dining and bed-and-breakfast arrangements is the Patchwork Quilt Country Inn, 11748, CR2, Middlebury, IN 46540; write for details.■

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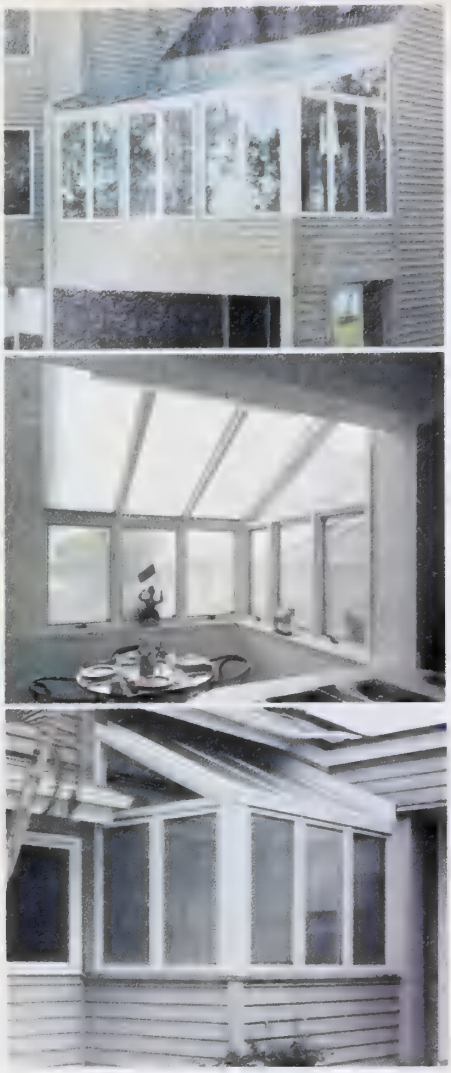
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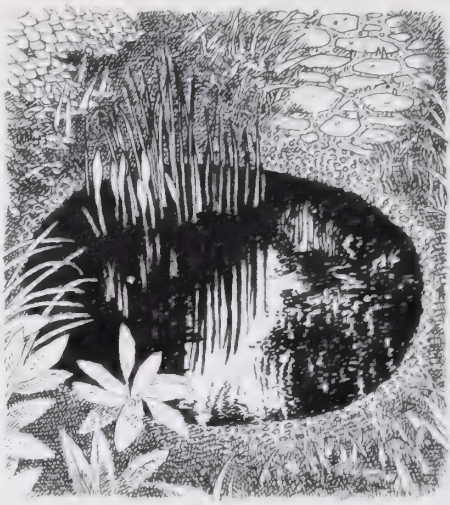


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GARDEN GUIDE

JUNE

Easy-to-build garden pools make a little landscaping go a long way



By KEN DRUSE

Nothing brings drama to the landscape like the sight and sound of water. It captures and reflects a bit of the sky . . . floating lilies are reminiscent of romantic summer evenings . . . a fountain jet makes droplets that dance to the music of trickling water. New products let you share this magic.

A garden pool can be made from any watertight material; concrete is traditional. A hole is dug with sloping sides—like a big bowl. The sloped sides eliminate hard-to-clean corners, but also protect the pool from winter cracking: Ice pushes up, not out. One point in the bottom is deepest, creating a sump area in case the pool must be drained.

New pools on the market today are relatively easy to install. One kind, made from molded fiberglass shells, is available in butterfly or kidney shapes, or formal circles and squares. To install, dig a hole that conforms to the shell but is 4 inches larger all around and 4 inches deeper. Spread a 2-inch layer of coarse builder's sand in the bottom, then place the shell in the hole and shift it around until it is level in the sand. Fill in soil around the sides and tamp down. Edges can be camouflaged with fieldstone; leave spaces so plants can cascade over the rim.

The least expensive pool is made with a plastic liner: Vinyl is best, and a dark color looks most natural. Dig a hole that is any shape and depth, keeping in mind the following formula for computing liner size: width + (2 × depth) + 2 feet, by length + (2 × depth) + 2 feet. If you are making a free-form shape, use—for computing purposes—a rectangle that would contain it.

Excavate to a depth 6 inches greater than your desired water depth. Make the sides slope gently and round the bottom corners. Remove any sharp stones that could puncture the liner. Fill the hole with a 2-inch layer of sand; level the sand and sprinkle with water so that it sets. Beyond the edge, dig a trench 6 inches deep and 6 inches wide to bury and disguise the selvage.

Spread the plastic over the hole; pull it taut and weight the corners with soft bags of sand. Place the hose in the center and slowly fill with water. The liner will sag and conform to the hole. Smooth out folds as it sinks. Trim the liner so that it is 10 inches wider on all sides than the hole; fold edges under and bury beneath a few inches of soil.

You can line the edge with bricks for a formal look; use flagstone or apply a moldable mixture of 5 parts soil to 1 part cement that you moisten and pat onto the edge. Leave pockets for poolside plants.

A single pump and fountain can be purchased for as little as $50. Cast-lead, piped ornaments are much more expensive. Always stock your pool with goldfish. The water attracts mosquitoes, but the fish gobble them up.

Mail-order catalogs sell shells, liners, plants, fish and give advice on construction and care.■

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Continued from page 128

nard Currid, warns that many people who start out to grow herbs make the mistake of being too kind: "Many herbs come from Mediterranean countries where the soil is lean. When they are overfed, as often happens in this country, they lose their flavor and their resistance to disease, and end up much less hardy than plants grown in leaner conditions.

"When preparing your garden—or potting—soil, make sure it isn't too rich in nitrogen. When that happens, the plants may look lush, and have beautiful foliage, but will be lacking in the essential oils that create their flavor and aroma.

"A second common mistake is an incorrect method of watering. You should never water unless the plants really need it. Water to duplicate the effect of about an inch of rainfall at one watering, then don't water again for a week. That way, the roots are forced to go deep down into the soil for nutrients and water. Frequent light watering, on the other hand, will keep the roots close to the top of the soil and weaken the plant.

"If you're going to bring herbs indoors at the end of the summer, or are planning a windowsill garden, be sure there's enough humidity. The atmosphere of a centrally heated home in midwinter is drier than the Sahara. I would put plants on a tray of pebbles filled with water just below the base of the pot—and be sure to keep the tray continually filled with water.

"If you're growing herbs in a clay pot, it's easy to tell when to water: Just tap the pot with a stick and if you hear a hollow sound, like a 'ping,' the plants need water. If there's a dull thud, they don't. After a little experience in listening to the taps, you can get to know the exact moment when the plant is thirsty. That's one of the reasons I prefer clay pots to plastic. The one disadvantage is that clay dries out faster, so you must water more frequently. But clay looks better, too.

"If one of your herbs is found to attract bugs, don't use an insecticide. A quarter of a cup of Ivory Snow or a

liquid detergent, mixed with a gallon of water and sprayed on the leaves, is effective. It smothers the insects.

"There are two herbs that are particularly good to grow indoors. Chives—which have have been cultivated since Charlemagne's time—should be grown in several separate clumps and harvested one at a time, so there's always a fresh supply. And the new purple variety of Basil—Dark Opal—does very well under artificial light. You can suspend a 40-watt fluorescent bulb about 15 to 18 inches above the top of the plant, and keep it turned on for 12 to 15 hours. That gives the plant a chance to rest."

Plants, like people, need resting periods. Such comparisons are another reason I am drawn to the cultivation of herbs. Shakespeare, whose understanding of the human condition was unsurpassed, often used his knowledge of herbs to enrich a metaphor or amplify a thought, as in *Henry IV,* when we hear: "For though the camomile the more it is trodden on, the faster it grows, yet youth, the more it is wasted, the sooner it wears."■



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IRISH GARDENS YOU CAN VISIT

Pages 96 to 103 of this issue feature the delights and pleasures of many of Ireland's most beautiful privately owned gardens. Splendid gardens are a national resource in this country of a thousand greens—here are some you can visit on your next trip:

Birr Castle, County Offaly, combines acres of rolling parkland with a collection of specimen trees, shrubs and flowering bushes from all over the world. Greenhouses and acres of apple orchards make Birr an absolute delight from June through October. • **Malahide Castle,** County Dublin, has a formal garden that surrounds the house and flows down in carpeted lawns to parklands. • **Glenveagh Castle,** County Donegal, is the former home of the American art collector, Henry McIlhenny (see HB, April '82). This magnificent house and its grounds include a Gothic conservatory designed by M. Philippe Jullian and a Tuscan garden designed by Mr. McIlhenny; 22,000 acres of state-owned deer forest surround Lough (lake) Veagh. • **Garnish Island,** County Kerry, is another magical spot, having served as Lord Dunraven's subtropical paradise off the coast of Kerry. (Bantry House, County Cork, is another such anomaly in this part of the world.) The island is a repository for an international exhibition of rare and unusual trees, shrubs and flowering bushes and plants . . . palm trees, no less. • **Powerscourt,** County Wicklow, is a fantastic study in greens . . . one doesn't come here for flowers. Smooth black and white palm-sized stones make up the parterre that overlooks the pond with its dramatic spout and view of Sugarloaf Mountain. Sculpture is used here in ways unlike other Irish gardens, and lacy Venetian ironwork decorates the stepped terraces. • **Lismore Castle,** County Waterford, boasts a floral parterre whose pattern is based on an illuminated page of an ancient Celtic breviary which is one of the castle's great treasures. House Beautiful is especially fortunate to have had as its guide Sybil Connolly, the noted Irish fashion and interior designer. It was she who made it possible for HB Executive Editor Margaret Kennedy and photographer Michael Dunne to bring back the very private beauties of the gardens. Miss Connolly's career has spanned the Atlantic in many ways. She is currently completing a set of designs of crystal for a famous Irish glassmaker; her garden-inspired fabrics collection will be primiered soon by Brunschwig & Fils; she has designed china for Sigma; and a few years ago she introduced an enchanting group of potpourris, sachets and fragrances called "Scents from an Irish Garden." Miss Connolly does beautiful watercolor paintings of her favorite flowers as they bloom: "I always think no matter which rose is in bloom that when it is at its peak then *that* one is my favorite. But for the greatest value, and I'm thinking of color here, my absolute all-time favorite rose is William Lobb, a great burgundy-colored bloom that runs to lavender and then to a soft, almost pewter gray when it finishes".■

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HB LOOKOUT RECIPE

Continued from page 23

GÂTEAU MARJOLAINE

(from The Ivy restaurant, Los Angeles)

Meringue:

- 6 ounces hazelnuts, shelled
- 6 ounces almonds, shelled
- 1-1/2 cups sugar
- 8 egg whites
- 1/2 teaspoon cream of tartar

Buttercream and assembly:

- 1 cup sugar
- 8 egg yolks
- 2 to 3 sticks (1 to 1-1/2 cups) sweet butter cut into small pieces (have 2 sticks at room temperature and the third chilled)
- 3 ounces semisweet chocolate
- 1 ounce unsweetened chocolate
- 1 teaspoon vanilla
- 1/4 cup praline powder (made by caramelizing 2 cups sugar, 1 cup almonds, 1 cup hazelnuts)
- 3 ounces almonds, toasted and ground Confectioners' sugar

☐ *Method for meringue:* Roast hazelnuts and almonds on baking sheet in preheated 350° oven until brown. Let cool, skin, then grind in nut grinder or food processor. (Do not overprocess or nuts will become a paste.) Mix with 1 cup of sugar and set aside.

☐ Butter and flour 12-by-16-inch baking pan. Line bottom with parchment paper. Beat egg whites with cream of tartar in large bowl until stiff, then beat in remaining 1/2 cup sugar by tablespoonfuls. Fold in sugar-nut mixture carefully. Do not overfold and deflate the whites. Pour into prepared pan and spread mixture evenly. Bake in preheated 350° oven 25 minutes. As soon as meringue begins to get crusty, bake 5 minutes more. It should have the texture of a macaroon. Let meringue cool completely in pan on rack. Run knife around edge and flip out onto tray or rack and peel off parchment paper. Use this as the side to ice. Cut meringue into 4 pieces, each 4 by 12 inches.

☐ *Method for buttercream and assembly:* Stir sugar together with 1/3 cup water in saucepan, bring to boil, and boil without stirring until syrup reaches 240°. Beat hot syrup slowly into egg yolks in bowl; continue beating until mixture is thick and cool. Gradually beat in 2 sticks butter and taste. Add third stick only if you think it needs it. Don't let mixture become greasy.

☐ Melt semisweet and unsweetened chocolate together in small saucepan over very low heat and let cool. Combine 1/2 buttercream with chocolate in bowl. Combine 1/4 of buttercream with vanilla in another bowl. Combine remaining 1/4 of buttercream with praline powder in a third bowl.

☐ Spread buttercreams on 3 meringue bands, one flavor on each band (use only half the chocolate), and chill. Place bands on top of each other and set remaining band on top. Spread remaining chocolate buttercream around sides of cake. Press toasted ground almonds onto sides of cake and sprinkle with confectioners' sugar. Chill several hours but take out of refrigerator 1/2 hour before serving. Serves 10.■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.



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DECORATING & DESIGN

●*Page 13:* **Luis Molina,** Luis Molina Studio 401 East 62nd St., NY 10021. Phone: 751-1148. **Katherine Stephens,** Katherine Stephens Associates, Inc., 6 Diana Circle, Roslyn Estates, NY 11576. Phone: (516) 621-1373. **Angelo Donghia,** Donghia Associates, 315 E. 62nd St. NY 10021. Phone: 838-9100. **Robert Metzger,** Robert Metzger, 210 E. 58th St., NY 10022. Phone: 371-9800. **Robert Hart,** Robert Hart, 237 E. 54th St., NY 10021. Phone: 223-0384.

HB MARKETPLACE

●*Pages 16 and 17:* **Room** designed by Carole Douglass, 1185 Park Ave., NY 10028. *1.* **Compact mending machine,** one of The Easy Menders, 4¼ inches wide, 6⅞ inches high, 6 pounds, pre-set forward two-thread lock-stitch, machine bobbin winder, built-in thread winders and storage compartment—The Singer Company (M), 135 Raritan Center Parkway, Raritan Center, Edison, NJ 08837. **Salon moire fabric** #F112, 100 percent cotton, mint/aquamarine, also apricot/apricot wash & rose/candy $12 a yard—Laura Ashley (R), 714 Madison Ave., NY 10021. *2.* **Headset** weighs 4.2 ounces, foldable with in/out jack and telescopic whip antenna—Aiwa America Inc. (M), 35 Oxford Drive, Moonachie, NJ 07074. *3.* **FX-700 PAC system** consists of *FX-700P* with built-in variable memory, maximum 1,568 program steps, maximum 222 memories, up to 10 program areas, 12-position dot matrix display, English cap and small letters, symbols; display correction, addition and deletion; 1-key command, 54-key keyboard, editing, 6½ by 2¼ by ⅞ inches high, 4 ounces. *FB-12 Mini Thermal Printer,* 6⅞ by 2⅛ by 1½ inches high, 7 ounces. *FA-3 Optional Cassette Interface,* 6¼ by 4½ by 1¼ inches high, 8.6 ounces, all—Casio Inc. (M), 15 Gardner Road, Fairfield, NJ 07006. *4.* **Camera,** 4 by 2.6 by 1.6, 7.1 ounces, winner of good design award in Japan, audio countdown with two tones, focus-free lever sets focus when dust-barrier is closed, automatic switch-off after 90 seconds—Olympus (M), Crossways Park, Woodbury, NY 11797; Hirsch Ltd. (R), 699 Third Ave., NY 10017. *5.* **Eight-digit calculator** has memory, square root, percent capability, liquid crystal display; can be used under ordinary available light, waterproof, five colors—Casio Inc. (M), 15 Gardner Road, Fairfield, NJ 07006. *6.* **Electronic printer** has built-in serial interface and provides letter quality print, 13 by 10¼ by 2⅛ inches high, 5½ pounds—Brother International (M), 8 Corporate Pl., Piscataway, NJ 08854. *7.* **Copier PMM001,** 14 by 14 by 6 inches high, 8 pounds, original placed between copy paper and 3M light-sensitive paper, sample copy paper packet included—The Sharper Image (MO), 650 Davis St., San Francisco 94111. **Embossed Leather attaché case** #11010, $325—Bottega Veneta Inc. (R), 635 Madison Ave., NY 10021; "Filofax" organizer—Ann Taylor (R), 3 E. 57 St., NY 10022; **Elsa Peretti Silver pen—**Tiffany & Co. (R) Fifth Ave. & 57 St., NY 10022. *8.* **Randix Cube** with speakers #PRX850, 6 inches square, illuminated tuning dial, snooze bar with 9-minute intervals repeats up to 59 minutes, programmed with auto shut-off—The Sharper Image (MO), 650 Davis St., San Francisco 94111. *9.* **TV,** 4.3 by 1.5 by 7.1 inches, auto search tuning, on-screen bar indicator, comes with earphone/headphone jack, AC adapter, car battery cord, rechargeable battery, magnifying lens hood, audio/video cable, dry cell battery case, antenna matching unit—Panasonic Co. (M), One Panasonic Way, Secaucus, NJ 07094. *10.* **Video camera CKC020** has illuminated viewfinder indicators, automatic iris, remote VCR function controls, VHS compatibility switch, standby switch saves power, built-in tripod mount, constant automatic white balance, 5 by 8½ by 5½ inches—RCA (M), Consumer Electronics Div. 600 North Sherman Dr., Indianapolis 46201. *11.* **Record O Fone SX7700,** 3 by 4 by 2 inches high, white, black, pearlized red, pearlized brown by Q T & T—Quasar Microsystems Inc. (M), 448 Suffolk Ave., Brentwood, NY 11717.

HB LOOKOUT

●*Page 23: addresses:* **Armand Benedek,** ASLA, Hunting Ridge Mall, Bedford Village, NY 10506; (914) 234-9666. **Allen C. Haskell,** Landscape designer, 787 Shawmut Ave., New Bedford, MA 02746; (617) 993-9047. **Edith Henderson,** FASLA, 250 Brighton Rd., NE, Atlanta 30309; (404) 351-5155. **Nelva M. Weber,** ASLA, 510 E. 84th St., NY 10028; (212) 734-5648.

●*Page 34:* **More gazebo sources: Vintage Wood Works,** Box 1157, Fredericksburg, TX 78624; catalog, $2, offers two Victorian gazebos. **Cedar Gazebos,** 10432 Lyndale Ave., Melrose Park, IL 60164; free brochure includes three styles of gazebo kits, pagoda, South Seas classic and Midwest classic.

(Continued on page 208)



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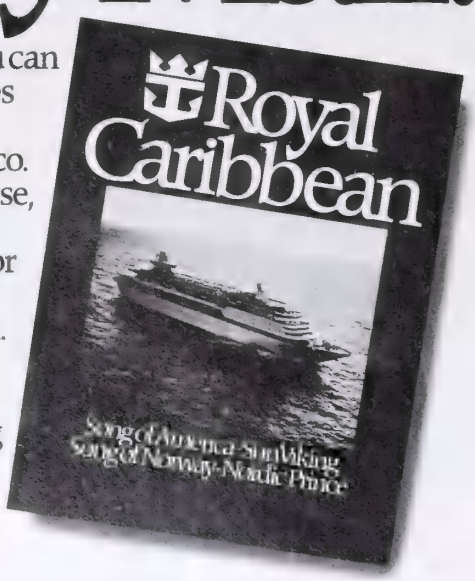
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PRODUCT INFORMATION

Continued from page 207

FACE-LIFT FOR A PLAIN '40s HOUSE

● *Pages 62 to 69:* **Ron Wilson, designer,** 1235 Tower Rd., Beverly Hills, CA 90210.

RUSTIC MIX WITH A FRENCH ACCENT

● *Cover:* **Sofa** #X280083, white cotton duck cloth #1-481-1, 83 inches long—Tomlinson Furniture (M), 819 Herman Court, High Point, NC 27263. **Camelback rattan settee** #600, **wicker ottoman,** Newport collection; **Key West wicker end table** #4016, **antique English pine dresser,** 55 by 19 by 83 inches high, basket collection—Henry Dowdy and Associates (M), Market Square, High Point, NC 27263. **Juliette upholstery fabric** on settee and ottoman, 100 percent cotton, blue—Rattanworks (T), 1535 Northeast Expressway, Atlanta 30329. Manchester coffee table #33-2710 and Connecticut Valley lamp table, pine—Habersham Plantation Corporation (M), PO Box 1209, Toccoa, GA 30577. **Chinese birdcage**—Panache Ltd., (R,T), 305 West High St., High Point, NC 27261. **Darnetal #61282.01 blue and white grid fabric** for pillow covers, cotton—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Mayatex natural sisal rug**—Merida Meridian Inc. (T) (R), 401 E. Hiawatha Blvd., Syracuse, NY 13208; (800) 345-2200. **Blue and white throw,** 100 percent wool—Mabel's (R), 1046 Madison Ave., NY 10021. **Blue and white porcelain**—John Rossell (T), 255 E. 72nd St., NY 10021; Mottahedeh (T), 200 Hamilton St., High Point, NC 27260. **Handcrafted fruit basket** by Nancy Scribner, available as kit, $20 ppd.; Conn. residents add tax; send stamped self-addressed envelope for information—The Indian Hill Collection, 346 Main Ave., Box 3767HB Norwalk, CT 06851.

● *Pages 70 and 71:* **Pavilion rattan side chairs** #1916; **Palladian rattan mirror** #1215; **English antique pine sideboard**—Henry Dowdy and Associates (M), Market Square, High Point, NC 27263. **Darcie tablecloth fabric #Dar-150-1F, medium blue on white; Darcie tablecloth fabric #Dar-150-1F, white on medium blue,** 100 percent cotton by Country Life Designs—Ian Wall Limited (T), 979 Third Ave., NY 10022. **Darnetal blue and white grid fabric** #61282.01 on seat cushions, cotton—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Blue and white linen napkins,** $3—Cherchez (R), 864 Lexington Ave., NY 10021. **Star wine glasses, ship decanters**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Vendome sterling silver flatware** by Christofle, **Colony glass vase on sideboard**—Golden Butterfly (R), 116 West Lexington, High Point, NC 27262.

THE COTTAGE LOOK

● *Pages 80 and 81:* **White porcelain**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Fringed table linens**—Ludwig Beck of Munich (R), 725 Fifth Ave., NY 10022.

● *Pages 82 and 83:* **Antique bed linens, pillowcases**—Alice Underground (R), 380 Columbus

Ave., NY 10024. **Pillow shams**—Thos. K. Woodard (R), 835 Madison Ave., NY 10021.

ELEMENTS OF THE COTTAGE LOOK

●*Pages 84 and 85:* **Rosemary placemats and napkins,** 100 percent cotton, $7.50 each; **solid white earthenware dinner plate and salad plate,** $15 each; **Camille stainless steel and wood flatware,** five-piece place setting, $100; **soup mug,** set of 6, $50; **coffeepot,** $60 both porcelain and enamel steel; **curtains,** 100 percent cotton, made from small tattersall dishtoweling with border, $25 per yard; **large salt and pepper shakers,** light wood with blue enameled tops, pair, $45; All from Ralph Lauren Home Furnishings (M), 1185 Sixth Ave. NY 10036 (write for store nearest you) *(left)* **Saratoga plaid linen rag rug,** 3 by 5 feet, $75; **small tattersall dishtoweling as daybed cover,** 100 pecent cotton, $25 per yard; **Dauphine wallpaper,** 35 inches wide, approximately 33 square feet, $45; **Rosemary throw pillow,** 24 inches square, 100 percent cotton, $60; **Dauphine Breakfast sham,** 100 percent cotton, $65; **Chamomile ruffled standard sham,** 100 percent cotton, $45. All from Ralph Lauren Home Furnishings (M) 1185 6th Ave NY 10036.

●*Pages 86 and 87:* **Honeysuckle nightspread,** twin size, 100 percent cotton, $100; **Chamomile bedskirt,** 100 percent cotton, $100; **Dauphine breakfast sham,** white with blue flowers, 100 percent cotton, $65 each, **standard shams,** $85; **Chamomile breakfast sham,** small check, 100 percent cotton, $30 each; **Rosemary,** white with blue striped border, 18 inches wide, 100 percent cotton, $40 each; **Jasmine blue and white check tailored European square pillow,** $50 each; **Saratoga Plaid linen rag rug,** 3 by 5 feet, $75 each. **"Aran" Throw,** 100 percent hand-knit cotton (on-trunk), $500 each—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., NY 10036; write for store nearest you. **Lamp with cut-paper shade,** $300—The American Country Store (R), 969 Lexington Ave., NY 10021. *Left:* **Tattersall dishtoweling,** 100 percent cotton, 54 inches wide, available in three patterns, $25 per yard; **Dauphine placemat** 100 percent cotton, white with blue flower border, $7.50 each; **Saratoga Plaid placemat,** 100 percent cotton, $7.50 each; **Victoria napkin,** 100 percent linen, white voile linen with fagoting, $100 each; **table shawls with hand** fringed edges, 100 percent cotton, available in small and large check, $90; **Cottage Floral,** 100 percent cotton, 54 inches wide, $50 per yard; **wallpaper borders,** available in small, medium and large check, 3⅛ to 4¼ inches wide, $4 per yard—Ralph Lauren Home Furnishings (M), 1185 Sixth Ave., NY 10036; write for store nearest you.

PRINTS CHARMING

●*Page 88 (top left): Fabrics (left to right)*—**Cockleshells** #7110, 100 percent cotton, 54 inches wide, 24½ inches repeat—Cowtan & Tout (T), 979 Third Ave., NY 10022. **St. James** 1542-3, 100 percent cotton, 51 inches wide, 48 inches repeat—Fonthill Ltd. (T), 979 Third

(Continued on page 211)



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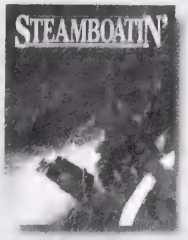
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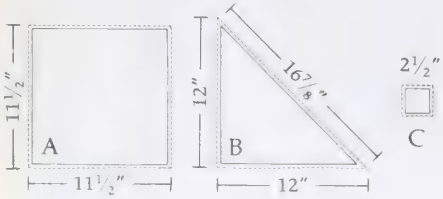
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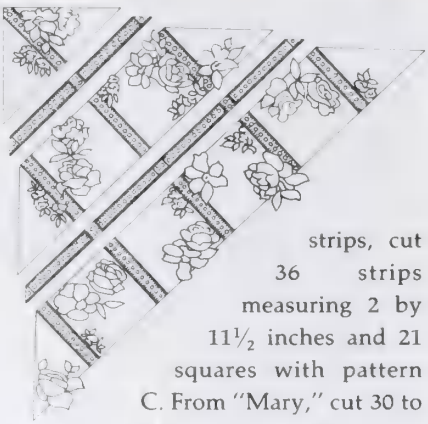
HOW TO MAKE OUR APPLIQUÉD TABLECLOTH

(Shown on page 89)

Fabrics: 1¾ yards of "Willette" for background squares; 2½ yards of "Simone" for the connecting strips and border; 1 yard of "Mary" for the appliquéd roses. *(Note: Since photographing this cloth, "Simone" has been discontinued in blue but is available in raspberry and peach.)* All fabrics are by Stroheim & Romann and are available through designers or as a kit (with "Simone" in raspberry) for $85 ppd. from Verlaine, 128 N. Main St., Providence, RI 02903.



Step 1: Cut patterns A, B and C from stiff cardboard. From "Willette," or your own background print, cut 12 squares with pattern A and 12 triangles with pattern B. From "Simone" lattice strips, cut 36 strips measuring 2 by 11½ inches and 21 squares with pattern C. From "Mary," cut 30 to 35 cabbage roses or clusters. From "Simone" cut 12 to 15 sprays of flowers.



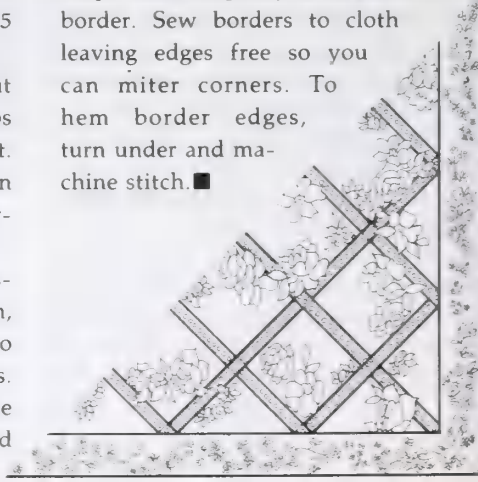
Step 2: On large flat surface, lay out squares, triangles and connecting strips of your cloth as you plan to sew it. Arrange your cutout roses so some can extend beyond their squares and overlap the lattice strips. Pin into place.

Step 3: Appliqué flowers to squares using machine zigzag or decorative stitch, leaving 1 inch of flowers free at edge so you won't catch flowers in your seams. (After connecting the squares, the free edges of the roses will be appliquéd down.)

Step 4: Sew squares, triangles and lattice pieces together to make strips *(see left)* using 1/4-inch seam. *(Note: When connecting the tiny squares, pattern C, to lattice strips, alternate the direction of the square to produce a basket weave.)* Press seams open as you go. Appliqué any flower overlaps that no longer extend off fabric.

Step 5: Sew together the strips you've just pieced to assemble full-sized cloth *(as below)*. Appliqué any flowers you haven't sewn down.

Step 6: From "Simone," cut 4 flower strips measuring 6 by 66 inches for border. Sew borders to cloth leaving edges free so you can miter corners. To hem border edges, turn under and machine stitch.■



PRODUCT INFORMATION

Continued from page 209

Ave., NY 10022. **Winfield** #1641, 100 percent cotton, 53½ inches wide, 30½ inches repeat in grey ribbon coloration—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Serpentine** 310/21, 100 percent cotton, 54 inches wide, 16 inches repeat, mauve—Ian Wall (T), 979 Third Ave., NY 10022. **Rose Sprig** 32067/4, 100 percent glazed cotton, 52 inches wide, 13 inches repeat, green—Clarence House (T), 40 E. 57th St., NY 10022. **Large antique basket**—Evergreen Antiques (R), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Antique painted basket**—Eggs & Tricity (T), 979 Third Ave., Room 1702, NY 10022. **White ironstone pitcher**—Cherchez (R), 864 Lexington Ave., NY 10021. *Top right:* **Stonework Arch border** #12864.06, 6 inches wide, 27 inches repeat, celadon, **Orleans glazed chintz** #78514.04, 100 percent cotton, 54 inches wide, 9 inches repeat, jade—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Antique plate rack**—Evergreen Antiques (R), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Miniature ironstone**—Maya Schaper (R), 239 Columbus Ave., NY 10023. *Bottom left (not visible): Fabrics (left to right)*—**Rose Sprig** #32067-1, 100 percent glazed cotton, 52 inches wide, 13 inches repeat, turquoise; **Radmore** #1240/2, 100 percent glazed cotton, 53 inches wide, 16 inches repeat, mauve/green—Clarence House (T), 40 E. 57th St., NY 10022. **Rigalia glazed chintz** #7843, 100 percent cotton, 55 inches wide, 16 inches repeat—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Antique painted bench and market basket on wheels**—Ricco-Johnson Gallery (R), 475 Broome St., NY 10013. **Antique Linens**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Antique birdcage**—Evergreen Antiques (R), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. *Bottom right:* **Jacqueline Stripe** #126200.06 wallpaper border, 8 inches wide, 14⅞ inches repeat—Brunschwig & Fils (T), 979 Third Ave., Rm. 1120, NY 10022. *Fabrics (top to bottom)*—**Battersea** #301/2, 54 inches wide, 4½ inches repeat, blue—Ian Wall (T), 979 Third Ave., NY 10022. **Roses Chinoise** #9722, 50 percent cotton 50 percent viscose, 50 inches wide, 24 inches repeat—Cowtan & Tout (R), 979 Third Ave., NY 10022. **Battersea** 301/5, 54 inches wide, 4½ inches repeat, pink—Ian Wall (T), 979 Third Ave., NY 10022. **Child's ladderback chair**—Cherchez (R), 864 Lexington Ave., NY 10021. **Blue and white bowl**—The English Way (R), 115 E. 60th St., NY 10022.

●*Page 89:* **Tablecloth** made by Karen Berkenfeld, 150 W. 79th St., NY 10024. **Trapunto seat pillow** made by Veva Crozer, 450 Round Hill Road, Greenwich, CT 06830. *Fabrics:* **Simone** #37308 for border; **Willette,** #40534 100 percent cotton, 63 inches wide background fabric; **Mary Chintz** #8739-112 large and small floral appliqués; **Snow** #40045 white background fabric, 100 percent cotton, 47 inches wide—Stroheim & Romann (T), 155 E. 56th St., NY 10022. **Corded welting** #C-22, color #10—Scalamandré (T), 950 Third Ave., NY 10022. **Pink Shutters**—Ricco-Johnson Gallery (R) 475 Broome St., NY 10013. **Antique boot cupboard**—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Faux bamboo chair**—Ann-Morris Antiques (T), 239 E. 60th St., NY 10022. **Antique majolica, small basket**—Eggs & Tricity (T), 979 Third Ave., Rm. 1702, NY 10022.

LIVED-IN HOUSE YET TO BE FINISHED

●*Page 90:* **Architect:** Peter Forbes, Peter Forbes & Associates, Architects, 124 Myrtle St., Boston, MA 02114; PO Box 1096, Southwest Harbor, ME 04679.

●*Page 92:* **Manila club chairs** #802 with white duck upholstery—Rattanworks (M), 1535 NE Expressway, Atlanta, GA 30329. **Driscoll #87912 quilted plaid tablecloth,** blue and rose—Greeff (T), 155 E. 56th St., NY 10022. **Blue and peach wool dhurrie** #97037A, 8 by 11 inches—Stark Carpet Corporation (T), 979 Third Ave., NY 10022.

●*Page 93:* **Pencil-post bed** painted sage-blue #57-2705; **bedside chest painted honey** #17-2150; **two pieces of three-piece chest** #17-0826; **painted rocking horse chair** #03-4305—Habersham Plantation Corporation (M), PO Box 1209, Toccoa, GA 30577. **Blue Amish Bars**

(Continued on page 213)

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PRODUCT INFORMATION

Continued from page 211

Variation quilt #CC2029—Made in America (R), 1234 Madison Ave., NY 10128. **European cotton pillow shams—**Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Blue, gray & falun Indian cotton braid rug**—Stark Carpet Corporation (T), 979 Third Ave., NY 10022.

ULTIMATE SUMMER SALADS

●*Page 109:* **Green and white antique porcelain plate** (similar items available)—The English Way (R), 115 E. 60th St., NY 10022. **Jacquard napkin,** 100 percent cotton—Frank McIntosh shop, Bendel's (R), 10 W. 57th St., NY 1019.

●*Page 110:* **Antique rose and white porcelain plate**—The English Way (R), 115 E. 60th St., NY 10022. **Flirtation tablecloth,** 44 inches square—Suttles and Seawinds (M), 1441 Broadway, Room 1435, NY 10018; Lord & Taylor (R), Home Furnishings Department, 424 Fifth Ave., NY 10018.

●*Page 111 (top):* **Moustiers octagonal plate,** $100—Bergdorf Goodman (R), Home Furnishings Department, 754 Fifth Ave., NY 10019. **Pink linen napkin with lace edge,** $15—Frank McIntosh shop, Bendels (R), 10 W. 57th St., NY 10019. *Bottom:* **Hand-thrown hand-painted porcelain dinner plate,** $45—Scott McDowell Studio (R), 246 W. 18th St., NY 10011. **Black and white polka dot napkin**—Tablescapes, Creative Resources (R) (MO), 24 W 57th St., Suite 603, NY 10019.

●*Page 112 (top left):* **French country crackleware dinner plate,** assorted colored borders available, $20, **linen napkin** $12—Frank McIntosh shop, Bendel's (R), 10 W. 57th St., NY 10019. *Top right:* **Blue and white spatterware dinnerplate,** $35—The American Country Store (R) (MO), 969 Lexington Ave., NY 10012. **Red and white checked napkin**—Tablescapes, Creative Resources (R) (MO), 24 W. 57th St., Suite 603, NY 10019. *Bottom left:* **Nissen wooden plate,** $25; **natural linen napkins,** $12—Frank McIntosh show, Bendel's (R), 10 W. 57th St., NY 10019. *Bottom right:* **Country Italian yellowware dinnerplate,** $10—Frank McIntosh shop, Bendel (R), 10 W. 57th St., NY 10019. **Jacquard napkin,** 100 percent cotton—Cherchez (R) (MO), 864 Lexington Ave., NY 10021.

●*Page 113:* **Moustiers white ceramic plate** with fruit and vegetable border, $30—Bergdorf Goodman (R) (MO), Home Furnishings Department, Fifth Ave., and 58th St., NY 10019. **Peach-striped seersucker napkin** $10—Tablescapes, Creative Resources (R) (MO), 24 W. 57th St., Suite 603, NY 10019. **French nylon flatware,** pale pink, five-piece place setting, $35—Frank McIntosh shop, Henry Bendel (R), 10 W. 57th St., NY 10019.

ENTERTAINING PLUS

●*Page 114:* **Pitcher and oval platter**—Lord & Taylor (R), Fifth Ave. at 39th St., NY 10018; Bergdorf Goodman (R), 757 Fifth Ave., NY 10022. **Tivoli guest towels** G-1943-GT, 16 per package, $1.75; **nine-ounce hot cups** G-2064-L9, eight per package, $1.35; **deep-dish plates,** 11½ inches, 10 per package, $2.75; **Picket placemat,** 11 by 17 inches, 10 per package, $3; **Viri beverage napkins** G-2014-BN, 20 per package, $1.30; **nine-ounce hot cups** G-2014-C9, **deep-dish plates** 11½ inches—Contempo (M), Beach Products, Division of Penn Corp., One Paper Place, Kalamazoo, MI 49001; Marimekko (R), 7 W. 56th St., NY 10019.

KITCHEN ESSENTIALS

●*Page 118:* **addresses—Alessi U.S.A.,** 281 Albany St., Cambridge, MA 02139. **Bodum,** 935 Horsham Rd., Horsham, PA 19044. **Hobart Corp.,** KitchenAid Div., Troy, OH 45374.

GARDEN GUIDE

●*Page 202:* **William Tricker, Inc.,** (74 Allendale Ave.), PO Box 398, Saddle River, NJ 07458 (open to the public). **Lilypons Water Gardens,** (6800 Lilypons Road), PO Box 10, Lilypons, MD 21717-0010 Catalog: $3. **Van Ness Water Gardens,** 2460 North Euclid Ave., Upland, CA 91786, Catalog: $2. **Hermitage Gardens,** PO Box 361, Rte. 5, West of Canastota, NY 13032. **William Tricker, Inc.,** (7125 Tanglewood Dr.), PO Box 7843, Independence, OH 44131.■

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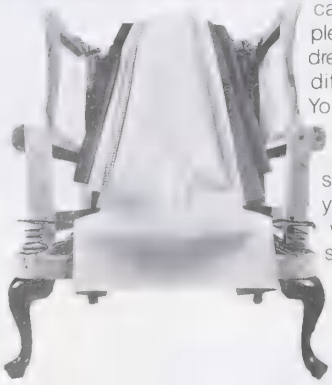
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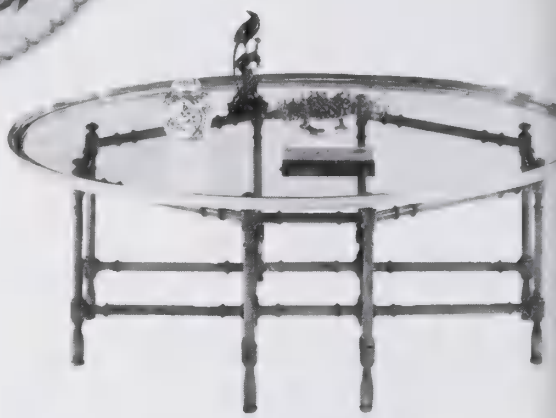
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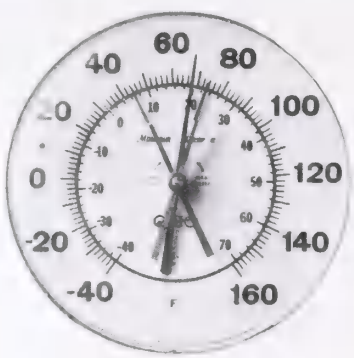


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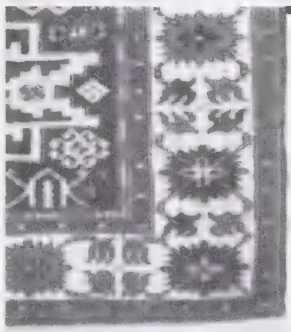
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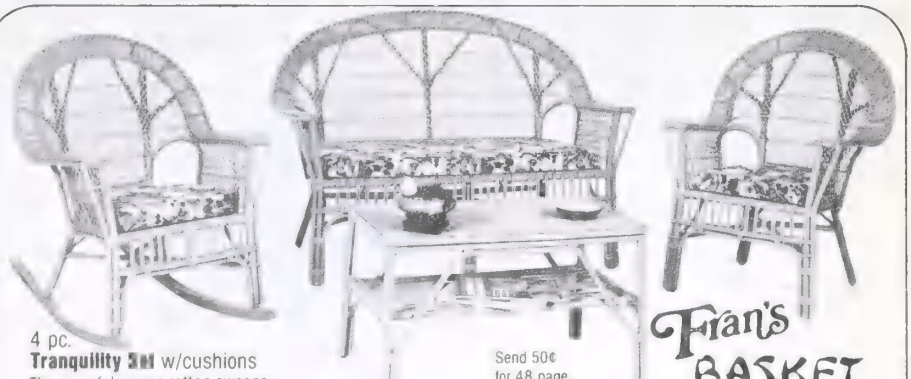
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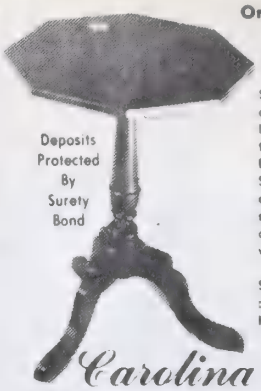
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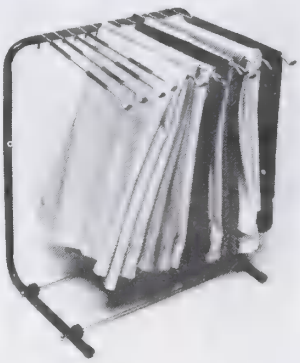
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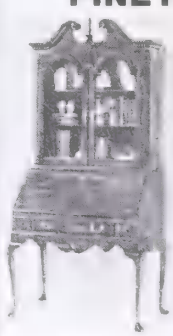
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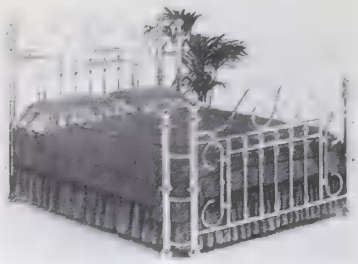
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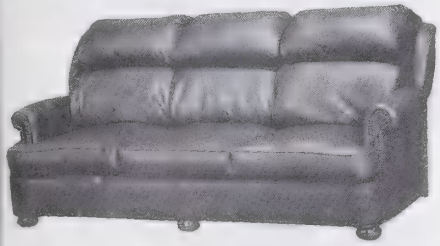
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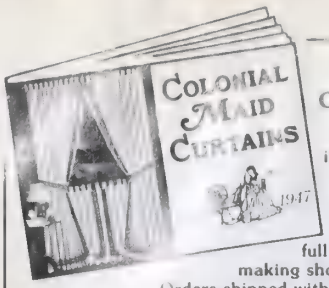
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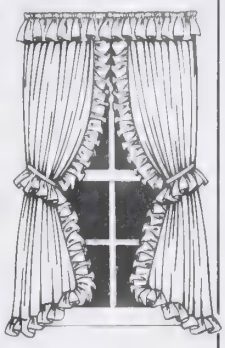
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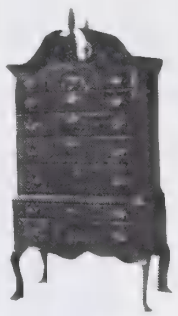
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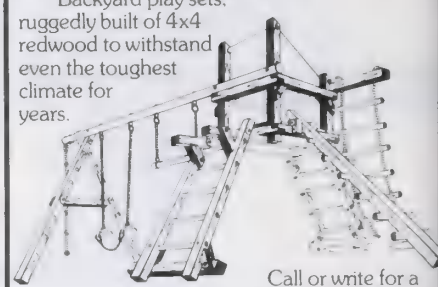




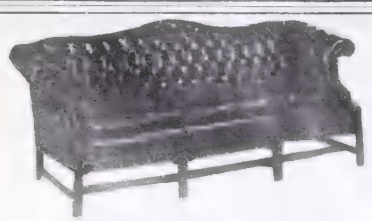
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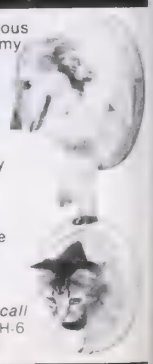
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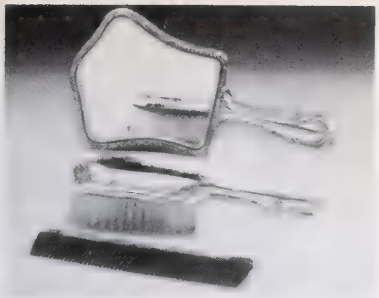
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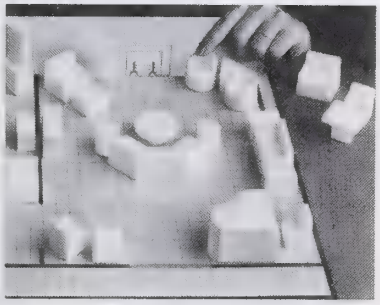
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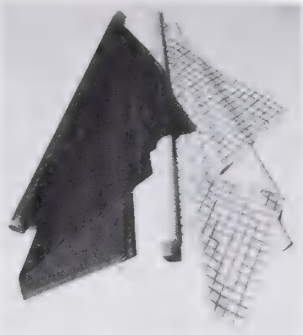
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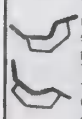
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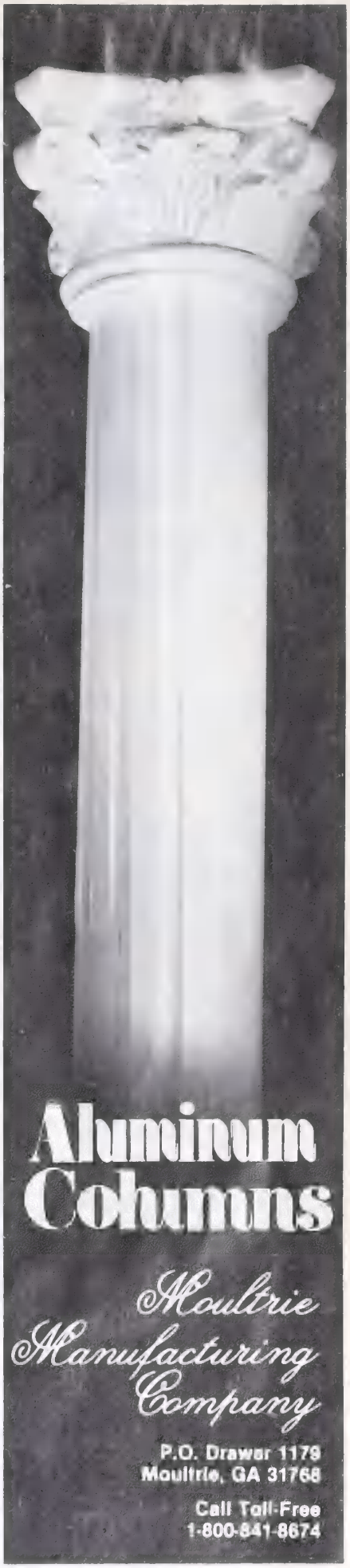
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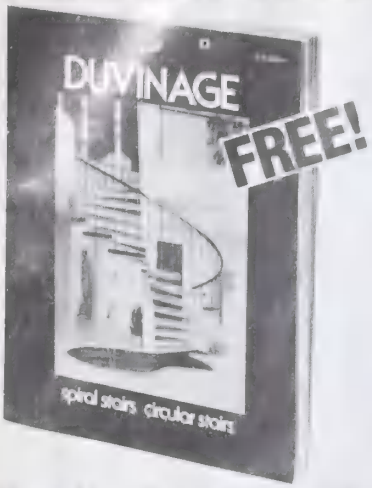
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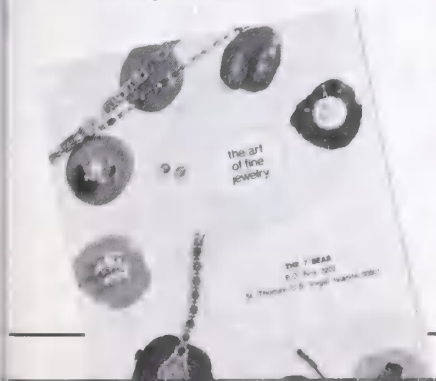


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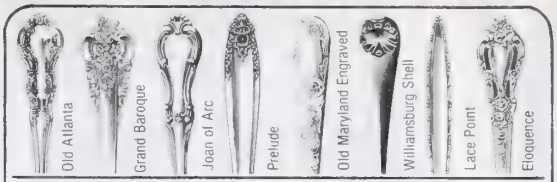


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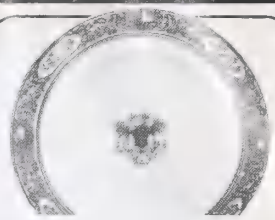


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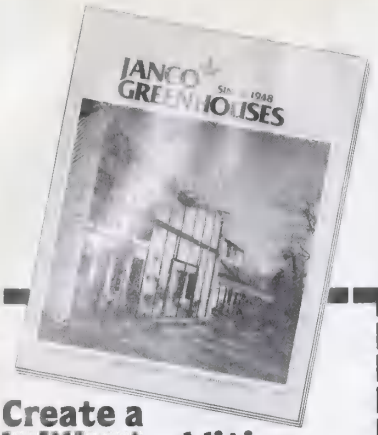
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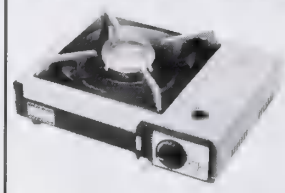
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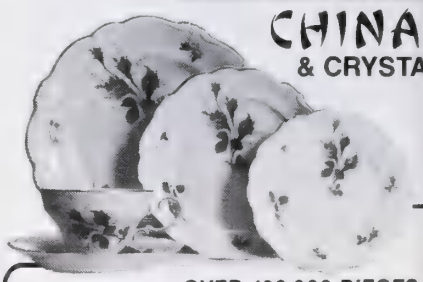
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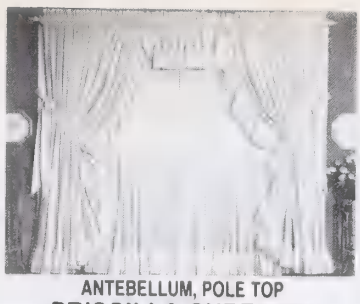


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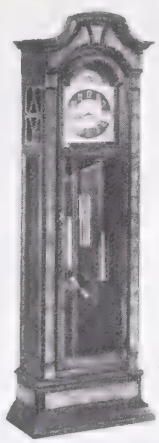
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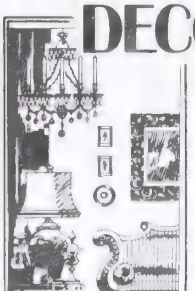
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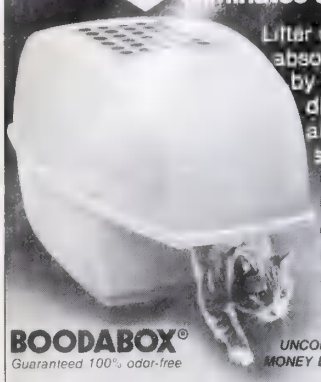
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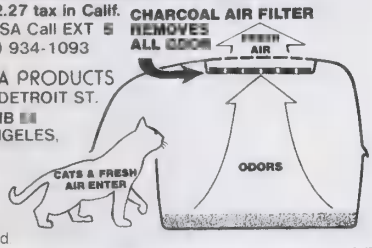
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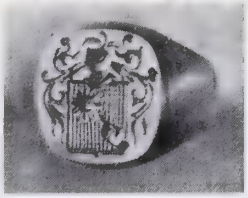
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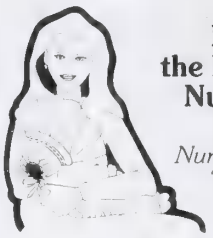
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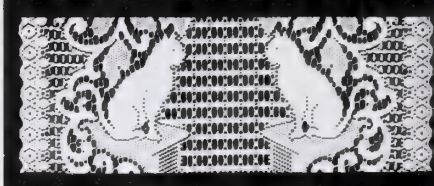
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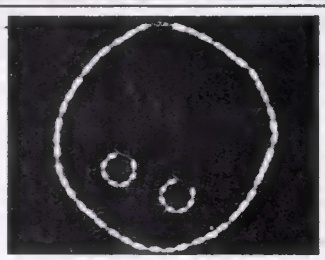
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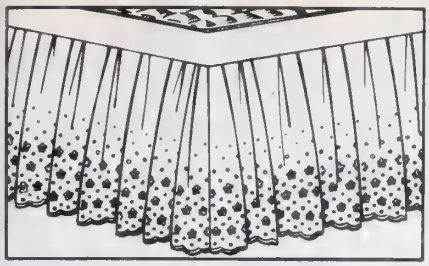
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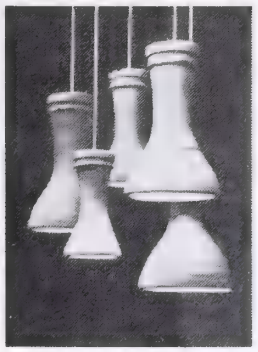
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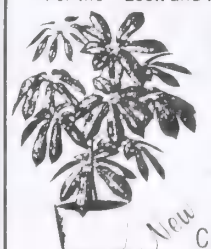
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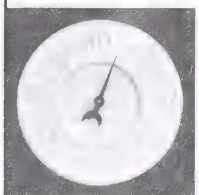
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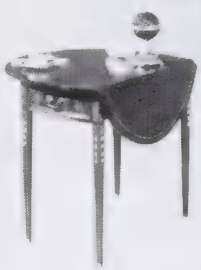


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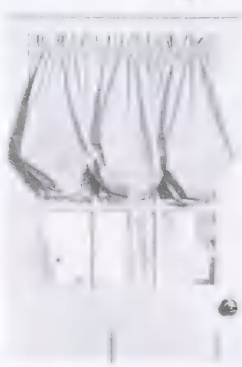
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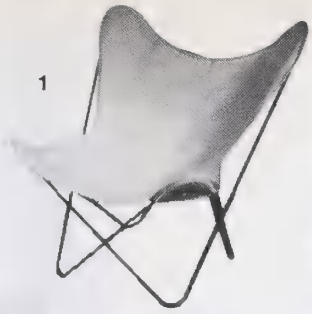
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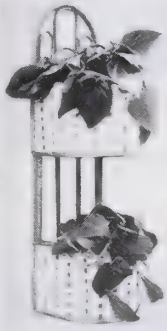
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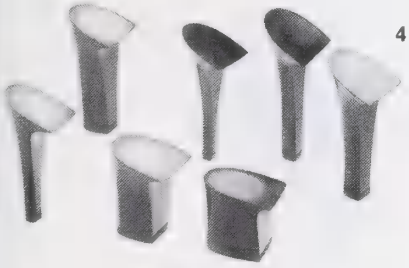
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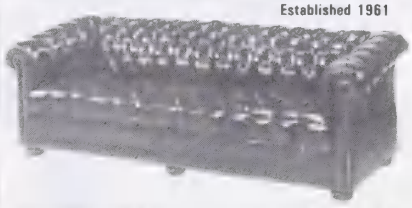
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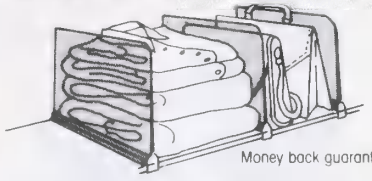


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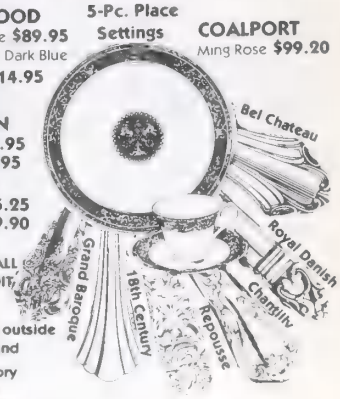
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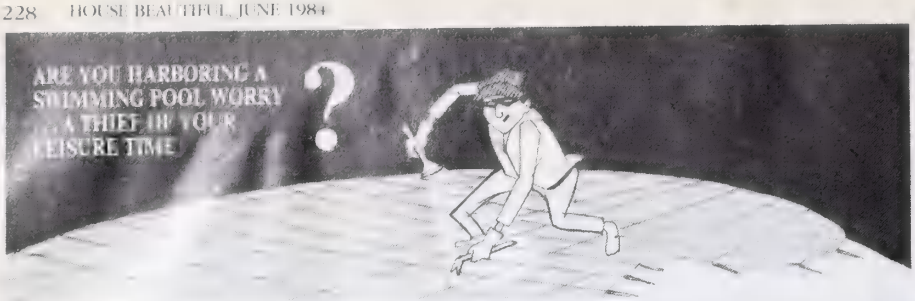
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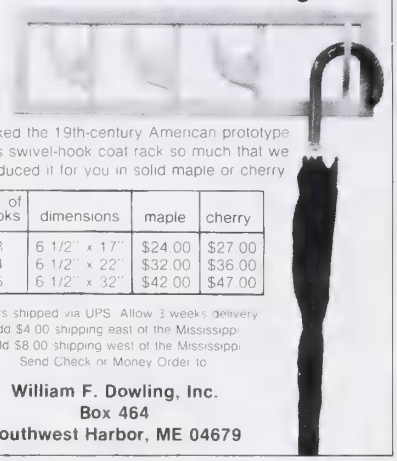
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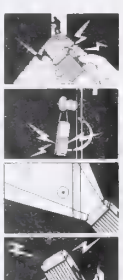
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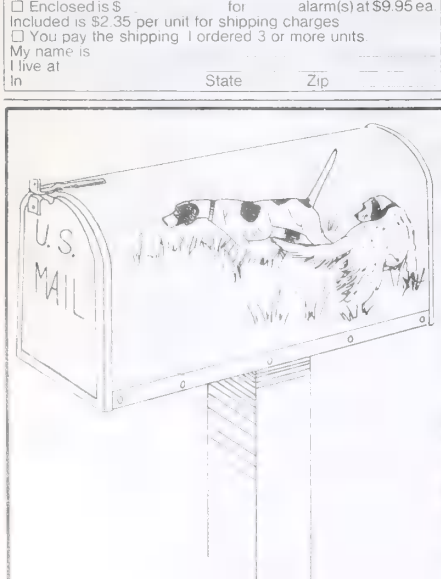
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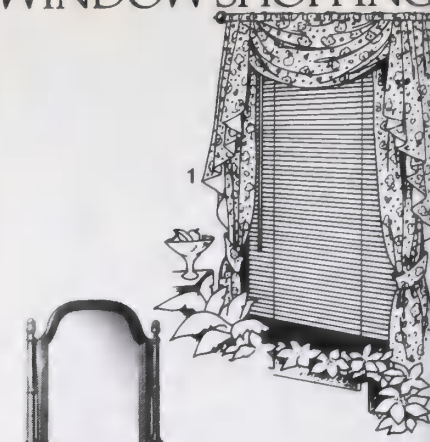
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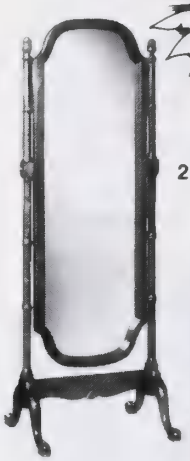
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